

GUIDE

To

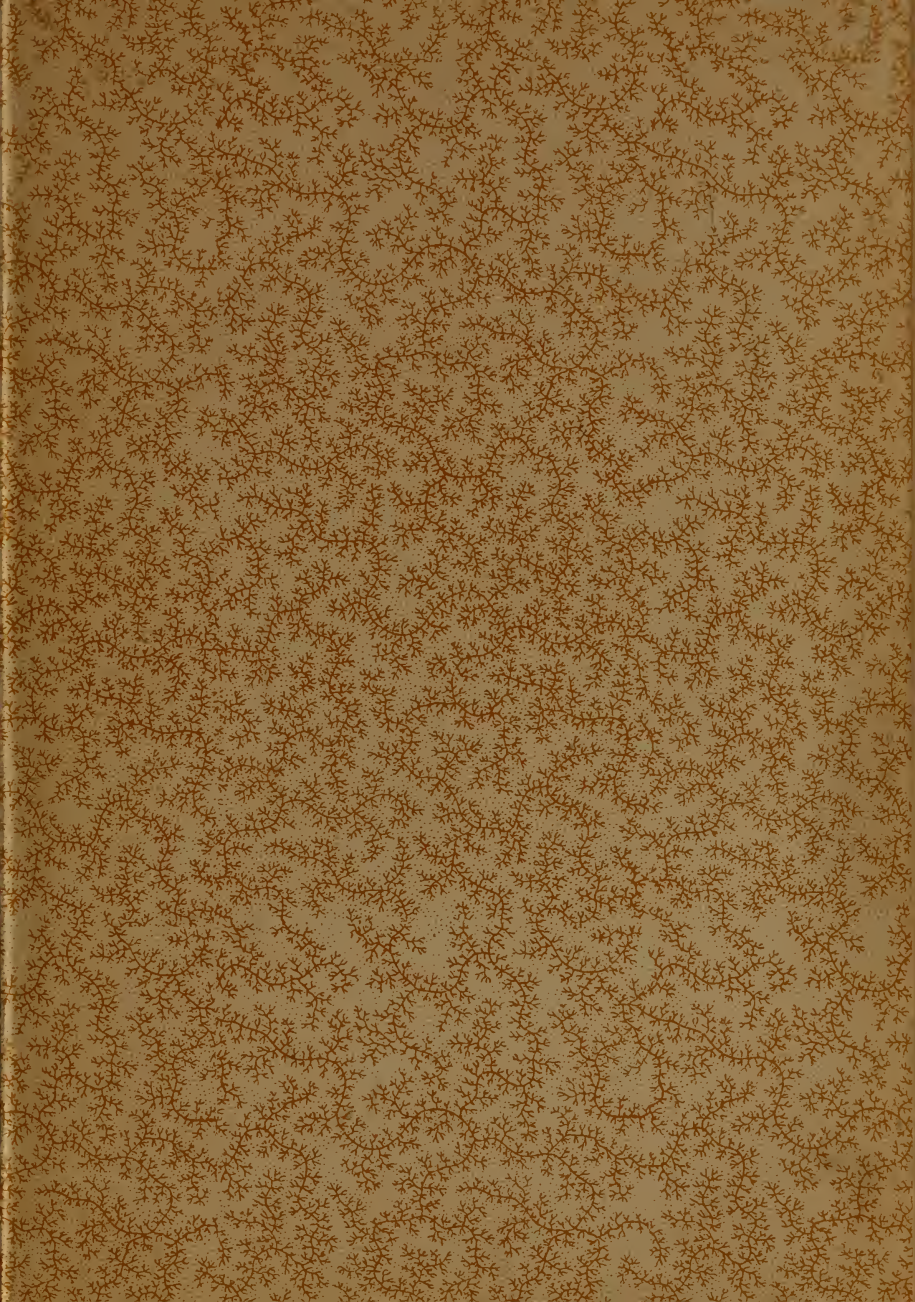
Rhetorical Delivery.

LIBRARY OF CONGRESS.

Chap. Copyright No.

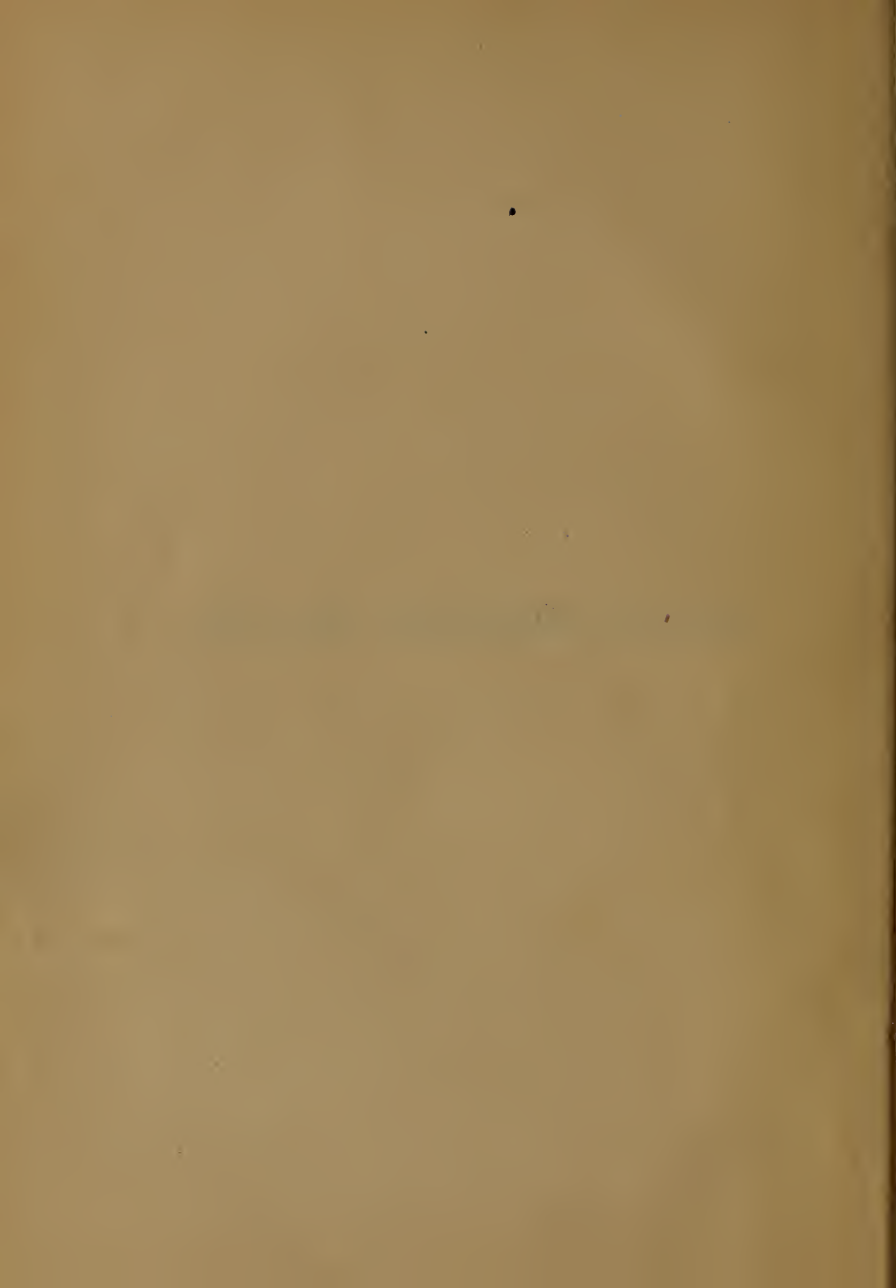
Shelf PN4111
.C45

UNITED STATES OF AMERICA.





GUIDE TO RHETORICAL DELIVERY.

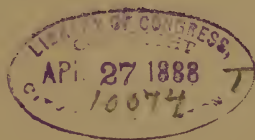


GUIDE
TO
RHETORICAL DELIVERY;

A STUDY
OF THE PROPERTIES OF THOUGHT
AS RELATED TO UTTERANCE.

BY
WM. B. CHAMBERLAIN, A. M.,
PROFESSOR OF ELOCUTION IN OBERLIN COLLEGE,
AND OBERLIN THEOLOGICAL SEMINARY.

37
5-420



OBERLIN, O.:
PRINTED FOR THE AUTHOR.
1888.

PN 4111
C 45

Copyright, 1888,
By WM. B. CHAMBERLAIN.

PRINTED BY THE MATTISON PRINTING CO., OBERLIN.

P R E F A C E .

This book is the outgrowth of practical classroom work, and is an effort to supplement that work by furnishing a basis for pursuing elocution as a study. The need has long been felt of some definite statement of the principles that govern the mental processes of communication. Heretofore, too generally, the physical has led, instead of the mental. Elocution has been treated as if the materials of the science were tone and action. These are simply its tools.

To furnish to students some suggestions which might become a practical guide to the mental part of the work of expression, constitutes the primary — object of this volume.

A second object, in consonance with the first, has been so to present the subject that the student should have a definite thing to do each day; should be able to have a lesson assigned, to prepare that lesson, and to bring into class the results of his work upon it, as definitely as in any other study. Our elocutionary work in schools and colleges has been, for the most part, a little classroom drill, interspersed with a few general

hints and seed thoughts regarding expression.

The object in presenting this part of the work as a study, is somewhat broader and deeper than the securing of an external delivery for the individual student. It is hoped that the principles underlying the art of vocal expression will be found to offer true discipline, and to furnish their quota of material for a liberal training. If only the commercial and personal advantage of an improved delivery were to result, it might fairly be questioned whether this study should have any place in a college curriculum.

It is believed that the treatment of the subject herein attempted may secure the twofold object, of general discipline and immediate practical utility.

This book does not profess to be a treatise on vocal culture. That topic, however, has not been entirely neglected. Chapter XII., on Vocal Technique, is thought to give as minute and extended directions as will be practical to the ordinary non-professional student. These exercises need, of course, to be abundantly illustrated and thoroughly enforced by constant and protracted drill.

The subject of vocal technique is introduced after expressional analysis for a definite reason. It is believed that the physical side of the work

can be studied most profitably after the mental. By this it is, of course, not intended to maintain that one shall have no knowledge of voice at an earlier stage—the more the better—but the refinement of vocal action itself can be secured only in the case of the trained mind. Thought must lead, and must dominate the utterance. The body is the servant of the soul. It is assumed that, before reaching the point in college or in seminary at which this analysis of the properties of thought as related to utterance will be most useful, the student will have had some training in the use of voice and in the management of the entire body for the purposes of expression.

This is not a work on orthoëpy. The elements of the language are supposed to have been mastered, so far as a student in college needs them; and for the use of teachers there are abundant and valuable works on this subject.

It has not been designed to make this a reader, in the ordinary sense. Hence there will not be found in this book illustrations of exercises designed for practice in the elements of articulation and the simpler forms of word-calling.

It is lamentably true that many students enter college, and graduate therefrom, who cannot pronounce words fluently. For such this book does

not propose any remedy, except that which may be indirectly given through stimulating the mind in the better grasp and measurement of thought.

Again, it has not been thought needful to fill this little volume with choice extracts from literature; a few are introduced for purposes of immediate illustration. Fine collections of extracts from the masterpieces are accessible to all; and any of these may be used in connection with this work. However, in this day of cheap publications, when an entire oration of one of the great masters, a complete play of Shakespeare, or a whole essay of Carlyle or Macaulay, may be purchased for a few cents, it is more advisable that the student should provide himself with these complete works to accompany a guide in the study of delivery. In our judgment, much harm has been done and much hard work wasted, in the attempt to teach expression through short, detached extracts,—mere fragments of a self-consistent whole. The broader analysis of the entire article or speech must precede any intelligent and valuable study of its choicest passages.

Gesture is not fully treated here. Others have developed, and are developing, that department of the work. Assuming some technical practice on the basis of other text-books, or of instruction ac-

accompanied by living example, this book contents itself with a few hints on the rhetoric of gesture.

Some repetitions will be observed in these pages. For this there are two reasons: the first is that, practically, students need to have certain fundamental things kept constantly before them; and this book is a student's manual. The writer feels himself the teacher, who is talking with his pupils, and repeating when necessary.

The second reason is that these pages had to be prepared in such broken intervals as could be snatched from crowded hours of teaching; and the manuscript could not be prepared and revised as a whole.

In the preparation of such a work many sources of help and inspiration must be acknowledged. The author desires to make special mention of two of his teachers: the late Madame Seiler, whose personal instruction in the singing voice has been of the greatest assistance in forming the *technique* of speech; and Prof. S. S. Curry, Ph. D., of Boston University, whose class-room expositions of the Delsarte teaching are most helpful in applying the principles of pantomimic training to rhetorical delivery.

Mention should also be made of the work of Prof. G. L. Raymond, entitled "The Orator's

Manual," and of Prof. A. M. Bacon's "Manual of Gesture," which books it has been the author's privilege to use in his classes, and which he commends, for preparation and comparison, to students who shall use this book.

The chief inspiration has been drawn from those for whom, especially, this work has been undertaken.

Such as it is, it is offered in this edition to the students in Oberlin College and Theological Seminary, in the expectation that our united labor upon the principles here thus imperfectly sketched, may, by the time this limited and private edition is exhausted, have developed a work which shall have somewhat more of symmetry and completeness.

W. B. C.

OBERLIN, April 3, 1888.

TABLE OF CONTENTS.

INTRODUCTION.

THE RELATION OF ELOCUTION TO RHETORIC.

| | PAGE |
|---|------|
| Physical Advantages Conceded—Thought through Tone— Place of this Study in the Course—Elocution Regards the Thought as in Process of Communication—Ad- dressed to the Ear—Modifies Written Thought—Effect on Structure—Modifications of Thought by Delivery— Speaker's Relation to the Thought—Comments—Proofs of Relation between Manner and Matter—Technique of Expression—Mental Must Lead—Divisions of the Subject | I—12 |

CHAPTER I.

MOODS OF UTTERANCE.

| | |
|--|-------|
| Predominant Purpose—Deliberation, Discrimination, Emo- tion, Energy—Intellectual, Emotional, and Volitional Utterances—Examples—Ultimate and Temporary Pur- poses—Time Measurements—Action Suited to Delibera- tion—Inflection—Discriminative Gesture—Quality— Pantomimic Expression of Emotion—Energy—Gesture of Energy—"General Force" and "Stress"—Relation of Moods | 13—22 |
|--|-------|

CHAPTER II.

DELIBERATION.

| | |
|---|-------|
| Definition—Introductory, Propositional and Transitional Matter—Movement as Expressing Deliberative Matter— Pauses—Principle of Pause—Places of Pause—Grammat- ical Pauses—Rhetorical, or Elliptical Pauses—Prosodial Pauses—Oratorical, or Melodic Pauses | 23—34 |
|---|-------|

CHAPTER III.

THE DELIBERATIVE PARAPHRASE.

| | |
|--|-------|
| Statement of Purpose—Utterance the Speaker's Measure- ment of the Thought—Benefits of Restating—Subject- ive Paraphrase—Objective—Expansive—Condensative— Elliptical or Parenthetical—Prosaic . . . | 35—55 |
|--|-------|

CHAPTER IV.

DISCRIMINATION.

| | |
|---|-------|
| Discernment of Relations—Inflection—Completeness—Fi- nality—Momentary Completeness—Incompleteness, dif- ferent forms, as Subordination, Anticipation, Negation, Doubt, Interrogation, Supplication — Assertion — As- sumption—Complex Relations, Comparison or Contrast with Completeness or Assertion, Comparison or Contrast with Incompleteness, Affirmation with Incompleteness —Examples and Directions for Study . . . | 56—75 |
|---|-------|

CHAPTER V.

THE DISCRIMINATIVE PARAPHRASE.

| | |
|---|-------|
| Paraphrase to Reveal Completeness or Incompleteness—To Show Assertion and Assumption—Complex Relations | 76—93 |
|---|-------|

CHAPTER VI.

EMOTION.

| | |
|--|--------|
| Definition—Means of Expression—Normal Feeling—Pure Quality—Enlarged, or Deepened Feeling — Expanded Pure, or Orotund Quality—Suppressed Feeling—Aspi- rated Quality — Harsh Feeling—The Rigid or Tense Voice—Oppressed, or Covered Feeling—Pectoral Quality —Agitated Feeling—Tremulous Quality—Caution . | 94—114 |
|--|--------|

CHAPTER VII.

THE EMOTIONAL PARAPHRASE.

| | |
|---|--|
| Objective—Subjective—Paraphrase to Reveal Normal Feel- ing—Enlarged, or Deepened — Suppressed — Harsh or | |
|---|--|

| | |
|--|---------|
| Severe—Oppressed, or Covered—Agitated, or Tremulous —Perceptive Power Increased—Impression Vivified and Deepened | 115—144 |
|--|---------|

CHAPTER VIII.

ENERGY.

| | |
|--|---------|
| Concerned with the Will—General and Special—Abruptness, in different types, as Animated Explanation, Prompt Decision, Arbitrary Command, Surprise, Impatience, Petulance—Initial Stress—Insistence of Settled Deter- mination, Dignity, Authority—Final Stress—Enlarge- ment or Expansion with Pressure, expressing Encourage- ment, Adoration and Admiration with Purpose to Move Listeners to Same—Joy or Exultation, with Purpose to Lead Others to Rejoice—Median Stress—Prolonged Enforcement—Thorough Stress—Violence—Compound Stress—Directions for Study | 145—159 |
|--|---------|

CHAPTER IX.

THE ENERGETIC PARAPHRASE.

| | |
|--|---------|
| Objective—Subjective—Paraphrase Illustrating Abruptness —Insistence—Expansion with Pressure—Prolonged En- forcement—Violence—Hints as to Study | 160—172 |
|--|---------|

CHAPTER X.

GENERAL PROPERTIES OF UTTERANCE.

| | |
|--|---------|
| General <i>vs.</i> Particular—Broader Measurements—Thought as a Whole—Movement—Rhythm, Verse and Prose Rhythm, Analogies—Keys—Pitches of Different Voices —Intervals—Quality, General and Special—Practical Study of Qualities—General Force as Distinguished from Stress | 173—191 |
|--|---------|

CHAPTER XI.

GESTURE AS FIGURATIVE LANGUAGE.

| | |
|--|--|
| Broad Sense and Narrow—Proofs of the Relation of Gesture | |
|--|--|

| | |
|---|---------|
| to Thought—Subjective Properties of Action—Objective Properties, giving Literal and Physical Representation, Metaphorical Representation, Ideal Presence, Energy or Intensity—Pantomimic Paraphrase . . . | 192—201 |
|---|---------|

CHAPTER XII.

. VOCAL TECHNIQUE.

| | |
|---|---------|
| Relation of Mental and Physical—Table of Exercises—The Chest; Poise, Expansion of Trunk, Arm Movements, Special Expansion of Parts, Diaphragm, Upper Chest, Sides, Back—Chest Percussion—Breathings, Slow and Rapid—Counting—Sentences and Passages—Relation of Breath to Rhetorical Significance—Throat, Liberation, Ease, Flexibility, Shaking Larynx, "Koo" Exercises, Test of Freedom, Selections—Jaw, Liberation, Singing Exercises, Varied Rhythms—Tongue, Position, Action—Oral Cavity, Shape, Humming, Vowels, Poetry—Vocal Chords, <i>Staccato</i> Hum, Short Vowels, Musical Exercises—Articulating Organs, Lip Strokes, Tongue Action—Abdominal Muscles, Right, Oblique, Transverse, Uses, Directions for Training . . . | 202—239 |
|---|---------|

CHAPTER XIII.

CRITICISM.

| | |
|--|---------|
| Art-work Tested by Criticism—Necessity—Popular—Technical—Individuality in Speaking—Objective Properties in Delivery—Subjective Properties—Purpose and Paraphrase—Helpfulness . . . | 240—245 |
|--|---------|

INTRODUCTION.

THE RELATION OF ELOCUTION TO RHETORIC.

The *physical* preparation for speech brings with it advantages so obvious that it is scarcely necessary to designate its place in a course of practical training, or invite attention to its aims and to the benefits which it confers. Grace and suitability of action, purity, ease, fulness and variety of tone, and the incidental benefits to respiration, circulation, and general physical vigor—all these have of late years been made so familiar to us, and are so palpably reasonable, that it has become almost a work of supererogation to press their claims.

Not quite so clear or tangible are the place and claim of the other branch of the elocutionary art—the **analysis of thought through tone**. Considered by itself, it is one of the departments of the study of language, and might find a place and yield some benefit at almost any point after structure of sentences has been mastered. Its benefits will be much greater when the student has gained some knowledge of formal *Rhetoric*, and has begun, at least, to appreciate the literary spirit. It will yield its finest and fullest fruits in a mind thoroughly cultivated by a variety of studies, broadened and quickened by experience of men and

affairs, mellowed by human sympathies, inspired and elevated by noble purposes.

Practically it is best to begin the study early in the college course.

It is for the present assumed that this subject has the most natural connection with rhetorical and literary studies, and it is hoped the considerations here presented will justify this view.

Observe, first, a few general facts regarding expression, and later, some of a more particular nature.

I. GENERAL CONSIDERATIONS.

1. Elocution, or oral expression, presupposes, of course, some thought to be expressed. Delivery does not make thought nor in any sense supply its place. Those entertainments which consist of a display of voice and gesture, of dramatic representation and startling stage effects, may be elocutionary in a sense, but do not belong to that which is of interest to thinking men with something to say. Agreeable sounds and combinations of sound are *not* the *end* in speech even in the sense in which they are such in music.

Neither amusement nor aesthetic satisfaction meets the requirements of rhetorical delivery.

Elocution regards first of all the **thought** and views the thought as being in the process of communication. In order to be communicated it must first be formulated in the mind of the thinker, *i. e.*, prepared for *statement*, with regard always (a) to the *intrinsic properties of the thought*, (b) to the *effect*

upon the mind addressed. It is thus, primarily, objective rather than subjective. It conforms itself to the principles of logic and of rhetoric, not to the whim or feeling of the speaker. It is a matter of thought-measurement, and of adaptation of means to end.

2. Elocution, or oral presentation of thought, regards the thought as **addressed to the ear**; hence it employs as its media all the varied properties of tone through which the human mind can reveal itself, giving a wider range of *means* than writing—all that writing can give and much more.

Elocution, then, in the best sense, is the study of *thought* in its connection with vocal expression, or of **thought through tone**.

3. Observe two general ways in which vocalized thought **modifies written thought**. These will give us a better notion of the vital connection between elocution and rhetoric.

A. The effect which vocal utterance produces upon the **structure itself**.

B. The **additional thought** which may be **implied** and virtually incorporated by the tones of the voice, assisting us to fully interpret another.

A. First, then, as to its effect upon rhetorical structure.

(1) The ear can receive but one word at a time, while the eye can take in a group of words, often an entire sentence, at one glance.

(2) The attention of the listener is carried steadily forward, as fast or as slowly as the speaker may choose to move.

The silent reader, on the other hand, is free to pause and cast his eye back over the preceding sentence, paragraph or page, and so gather up the thought anew at every difficult junction, or he may go as rapidly as possible, not stopping for any reflection or review. Pauses there may be, indeed, in oral delivery, but they can be utilized by the listener only through an effort of memory, recalling and combining. Listening to speech is like reading from a book held by another person who should uncover one word or phrase at a time, and at every pause shut the volume before you. Think how much more mental effort would thus be required, and how much more simple, straightforward and logically progressive must be the style in order to be retained in your mind. A diffusive, involved style, if it should be so read, piecemeal, would baffle almost any attempt. If ever a person does attempt to speak in such a diffusive style, his listeners usually get only a general and confused idea of his meaning. Such productions — virtually essays — are, it is true, often delivered as orations in college exercises and, rarely, from the literary platform, but they always seem vague, distant and complicated. They never have the telling force of direct, sententious talk.

The essay style in sacred eloquence has done much to remove the pulpit from the pews. Such direct and simple style as that employed by Finney, Spurgeon, Talmage, Moody, whatever defects it may possess, always stands out clear and

strong, and produces a marked effect. It is not to be thought that the essay or lecture style has no place in public address, or that extempore speech is always most effective. There are great dangers connected with the so-called "off-hand" style, dangers which a habit of careful writing will avert. All that is claimed here is that the limited receiving capacity of the ear *reacts* upon style favorably, tending to clearness, conciseness, directness, logical *sequence*; and *economizing* the receptive energy in cases that must employ a more difficult style. What lawyer dares to read an essay to a jury, or to talk in an elaborate, intricate style? On the other hand if the necessities of the thought do require a more involved style of writing, delivery can **compensate** for this by more skillful grouping of phrases and clauses, by significant *inflections*, and especially by variations in the *rate* of utterance.

REMARK.—It is worth while to remark here that a student should train himself in two things, (1) to *hear as many words* as possible with one mental effort, grouping and arranging while he listens, (2) to regulate his *writing* by mentally *hearing* (or actually speaking) every sentence as it flows from the pen. The ear thus sits as a "governor" on a steam engine "regulating the supply of steam according to the resistance to be overcome."

B. The second effect which vocal delivery may produce upon the thought as written, consists in **modifications by variations of tone**. These modifications may be so strongly implied as to become virtually incorporated into the thought itself. The tones thus assist (a) in *interpretation* of what we

hear, (b) in *conveying fuller meaning* by the same words. Such incorporation could be found in almost infinite variety and illustrated by numberless examples. A few obvious cases are the following:

(1) **Additional matter implied.** A person quoting some strong utterance will often supply *in actual words* a thought which, in the original utterance, was only implied by an inflection. It is not simply addition which is effected by the tones of the voice.

(2) The thought may as often be **weakened**, as in rendering a compliment tardily or indifferently, as, "He spoke very well."

(3) Or the tone may suggest **comparison**, as, "This is my view."

(4) It may be **intensified** or energized, as, "*never*," or, it may be,

(5) Clothed with the weight of **dignity or authority**, even as much as by an additional formal statement of vested power; such must have been our Lord's "Verily, verily."

(6) The tone may imply an **emotional significance**, as, "Do not leave me here."

Examples. Find or make illustrations of these six modifications.

Now in listening we do unite with the bare image or predication, as contained in the written words themselves, such meaning as the tones impart, thus enlarging, intensifying, comparing, restricting, or, as in the case of irony, absolutely

inverting, the meaning which the words as printed would convey. Furthermore, we add to our modified conception of the thought as an objective product some estimate of the **speaker's subjective relation** to the thought, *i. e.*, his feeling or interest in it.

This significance, which we thus attach to tones, is for the most part recognized intuitively. There is a natural symbolism in sound, as there is in action; the one appealing to the ear much as the other does to the eye. There is also, perhaps, a small percentage of effect resulting from meanings which men have conventionally agreed upon. However derived, these effects of tone are **real comments** upon the thought. This is true not only in regard to the interpretation of other people's thought as heard. Of yet more value, perhaps, and of more present interest, as constituting the basis for the study of practical elocution, is the fact that when we seek to express thought by our own voices we do add to the mere words as written many accompanying thoughts and comments. These additions, direct and parenthetical, if written in full, would quite swamp the thought of any ordinarily suggestive paragraph. The practical effect of such amplifications may occasionally be witnessed in some garrulous individual who while talking "thinks aloud." Though these accompanying comments and reflections are not to be spoken, they are to be thought. In a reasonably expressive paragraph or sentence as many

words will be **implied**, on an average, as are spoken. These implied additional words, if **distinctly thought** at the moment of uttering the others, impart to those spoken a fulness of significance which can scarcely be realized in any other way. The measurement of these mental processes and the noting of them in suggestive hints accompanying the text, will constitute **expressional paraphrase**, which will be developed in connection with many parts of this book.

Oral communication, then, supplements the rhetoric by adding, at the least expense of time and attention, much real meaning, often not the least important part of the thought. Even a gesture may signify more than could be told in a whole paragraph. Illustrations of this may be seen daily in movements of the hand, shrug of the shoulder, carriage of the head, elevation or contraction of brows, and the like.

Examples.— Recall or imagine expressive gestures, reproduce them, with explanation of circumstances if necessary, and *translate* the action into words.

PROOFS OF THIS RELATION BETWEEN MANNER AND MATTER.

The most obvious proof of this proposition, that oral delivery supplements rhetoric, is found in the familiar fact that we ordinarily feel satisfied of a person's real meaning only after conversing with him. The exceptional cases in which tone and

manner confuse rather than clear the sense, only *prove their real significance*, and show the proportion of effect which we intuitively accord to them. An oral recitation, if you can eliminate embarrassment and other disturbing influences, will give the most satisfactory exhibition of the student's knowledge of a subject. In an important law case the essential testimony is produced by the speaking witness rather than by deposition, because the manner of the witness is a factor in determining his fitness to testify and the accuracy of his knowledge; and it will often be observed that an unlucky pause, or a timid inflection, or a downcast eye, will at once demand additional questions and statements. Gough's lectures would lose a very large portion of their significance — in some cases almost one hundred per cent.—by being printed, and yet his speaking was not clap-trap. By his enthusiasm, magnetism, and elocution, he did vastly more than amuse. His manner was a teaching. His presence and voice added a real, and in his case, an essential part to the thought.

With all reverence we may refer to the Perfect Teacher. He left no written treatise, nor ever, so far as we know, read a written lecture or sermon. He made the great addition to the written law by personal intercourse with men, by talking with the woman at the well, by familiarly addressing the throngs that covered the banks of Genessaret.

Expression is often thought to be merely the result of natural gifts, the manifestation of genius.

So, perhaps, it is in its highest form ; but, like most other gifts, it may be indefinitely cultivated where it is present, and may usually be developed even where seemingly absent.

In order to have free and full expression, two things are necessary :

1. One must have something to say, and have the *disposition* to communicate.

2. The *channels* for communication must be so prepared that the thought shall flow with a fair degree of spontaneity.

The first requisite is presupposed, as a matter of course ; yet it sustains an intimate relation with the second. The relation is one of mutual assistance — of interdependence. It is, perhaps, as true that the opening of the channels for communication affects both the disposition to communicate and the thought that shall be uttered, as it is true that the thought in the mind and the impulse to utter it provide a way for such utterance.

II. SPECIAL FEATURES IN THE STUDY OF VOCAL EXPRESSION.

Mind and body so react upon each other that we may not say this part is only physical ; that, simply mental. Each throb of feeling, though its cause be only spiritual, moves sensibly some portion of the physical frame. It shows itself in quickened pulse, in heated brain, or starting perspiration, or contracting muscle. The world's great poet has said :

"And when the mind is quickened, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave and newly move
With casted slough and fresh legerity."

With equal truth the converse may be said: that when the *organs*, "tho' defunct and dead before," receive a quickening and a strengthening, their influence *reacts* upon the source which started it, the *mind*. Every power of the body is the channel for the outflow of some life and action of the soul. There lie in every nature hidden springs of thought, emotion, and activity, over whose mouths the *debris* of inaction, inefficient will, or ignorance, or evil habit has accumulated so as to choke the natural flow.

But once remove obstructions, and the clear, refreshing stream appears to draw upon its source, until the stagnant pool becomes the living fountain.

A twofold training of the man is thus contemplated in the study of Oral Expression. It includes (a) the measurement of thought as in process of communication, or, the analysis of the expressional elements of thought; (b) the mastery of the physical means of expression. Both of these—the mental and the physical training—together constitute the **technique of expression**.

The relation of the two elements in this technical development, will appear as we proceed in the study. Let it here suffice to say that the **mental must lead**. Thought-measurements

must be made first; and secondly we must find what properties of tone and action naturally fit and represent these properties of thought.

We shall take up, first, the moods of utterance, then each mood separately, in the details of its application, giving; at each step, the property of tone and action naturally suiting it; afterward, some study of the General Properties of Utterance; and lastly, some hints on Individuality in Utterance, and on Criticism.

GUIDE

TO

RHETORICAL DELIVERY.

CHAPTER I.

MOODS OF UTTERANCE.

We have glanced at some of the principles underlying vocal expression of thought, and have seen that there are two departments in the study, the mental and the physical. The logical order is: first, the thought, viewed in the light of the *purpose* for which it is to be communicated; then, the means of accomplishing that purpose; rhetorical, or thought-measuring processes first, afterward the thought-figuring properties of tone and action.

In the broadest sense the properties of thought as related to communication constitute the **Moods of Utterance**. In a narrower sense, they determine "emphasis." The narrow and particular will most naturally find place under the broader and more general.

By Mood of Utterance is meant the prevailing or **predominant purpose** in the article, paragraph, or sentence before the mind.

Of course, different purposes will often mingle

at the same instant, and the central purpose may change sometimes with great rapidity. But, however frequent the changes of leading purpose, or however complex the motive at any instant, there must be in rational thought at every moment *some predominant motive* and purpose. This ruling motive the intelligent speaker always knows in the case of original thought; and to discover it in the case of quoted or written thought, is the business of the intelligent and sympathetic reader.

As an aid to such tracing of the controlling purposes, the following analysis of the Moods of Utterance is suggested:

1. **Deliberation**, addressing directly the intellect, and employing chiefly the tone-element of Time.

2. **Discrimination**, addressing also the intellect, but employing chiefly the element of Pitch.

3. **Emotion**, addressing immediately the sensibilities, and employing chiefly the tone-element of Quality.

4. **Energy**, addressing the will, and employing chiefly the tone-element of Force.

It will be observed that Deliberation and Discrimination are alike in that both address the intellect rather than the sensibilities or the will. They differ in this; viz., Deliberation rather presents facts as simple and unrelated, while Discrimination presents them specially **in relations**, as comparison, contrast, completeness, and incompleteness. The particular force of this distinction will appear later in the study.

Another reason for making this division is the difference, already obvious, in the means of expressing the two. Deliberation is shown through Time ; Discrimination through Pitch.

A third reason is one of convenience. The class of utterances which primarily address the intellect is so large that it is found much easier to treat them in two main divisions than in one.

Considering these two, however, as philosophically one, inasmuch as both appeal to the same department of the mind, we should have but three essential classes of utterances, the Intellectual, the Emotional, and the Volitional.

The simple types must be studied separately before their combinations can be profitably or rightly considered.

Illustrations of different moods of utterance may be found by analyzing almost any speech in which appear the purposes of information, or statement of fact ; of discrimination, or discernment of relations ; of appeal to feeling ; and incitement to action. Take, for example, Mark Antony's funeral oration over the body of Caesar. Consider all the circumstances and see the need of these different elements at different stages of the address. At first, he must simply state to the excited populace the reasons for his appearing before them, and his personal relations to the dead man. This he must do without calling up any comparisons or contrasts, without manifesting any particular emotion himself, or saying anything

that shall cause any excitation of passion in the crowd. It is but plain, simple statement of facts. This is the mood of Deliberation, the annunciatory or declarative mood.

Soon, however, he finds it necessary to present considerations which suggest ideas in distinct relations, especially that of comparison and contrast, which appears so prominently in the discussion of Caesar's alleged "ambition." This is done so adroitly that you scarcely see at first the entrance of another motive or purpose; but soon you discover the momentary predominance of the mood of Discrimination. Bare statement of separate facts, comparatively unrelated, or at least presented for separate consideration, has now given place to the presentation of *related* facts, with the evident purpose of having them considered in their relations.

When he appeals to the popular love for Caesar it is with obvious intent to awaken emotion. Facts, separate and related, have led to this, but now the present motive is to move the sensibilities. Hence we merge into the Emotional Mood, the immediate, momentary purpose being to manifest his own feeling (by pretending to conceal it) and to awaken similar emotions in his auditors.

But the orator has not finished yet. Facts, relations of facts and truths, even deep feeling, do not exist for themselves, but for some ultimate use to be made of them. There is something *to be done*. The **will** must be aroused and guided,

either directly or indirectly. The speaker's own will now bears upon the will of his listeners. This energizing force, this evident purpose to move them to some resolution, or voluntary attitude, or definite action, characterizes and names the Mood of Energy.

Thus Antony has passed, by distinctly traceable steps, through the different Moods of Utterance, appealing, first to the intellect, by facts, separate and related, then to the sensibilities, and lastly to the will. He has addressed in turn every faculty of his hearers, and by observing the natural order of approach, he has captured the very stronghold of the enemy, he has accomplished the greatest feat possible to mortals, the moving of an antagonistic will. He has shown himself an orator.

So did Beecher when he found the people of England adverse to the cause of the United States government during the civil war, and left them enlightened, persuaded, convinced, changed largely in their attitude toward our government.

So did Wendell Phillips when, facing the angry crowd in Faneuil Hall, he turned them from the attitude of sympathy with the murderers of Lovejoy to that of toleration or even enthusiasm for the cause in which the martyr had died.

But it is not alone in what is technically called oratory that the skillful use of these Moods of Utterance may be discerned. Essays, letters, any form of communication may embody them.

An analysis of the fifteenth chapter of First Cor-

inthians will reveal similar progression of thought through these different moods, which will demand, in turn, the varying properties of utterance which it is the business of elocutionary analysis to point out.

In the chapter referred to, the first eleven verses are predominantly deliberative ; verses 12-23 partake more of discrimination or definite relations of ideas ; the same will be found to predominate in verses 35-49 ; emotion appears as the leading characteristic in such passages as verses 55-57 ; while the closing verse of the chapter is plainly energetic, being designed to bear upon the will and move to definite attitude and action.

Now the analyzing of speeches, articles, and special passages in literature of almost any form, will develop an insight into the dominating purposes, which change frequently and sometimes almost imperceptibly, but which give a rational basis for determining the requisite properties of utterance, either in reading or in speaking.

This part of the work constitutes the distinctively rhetorical side of the technique of expression ; and it cannot fail, if conscientiously done, to awaken the general logical and literary sense, while it directly prepares for oral delivery.

Examples.—Take speeches, sermons, essays, chapters of books, passages from poems, dialogues, conversations, etc., and detect the predominating purposes in the utterance, whether to inform of facts and truths, to point out relations of thoughts or

things, to awaken feeling, or to affect the will. These purposes, thus determined by your best judgment, will lead you to mark the passages, as above indicated. The analysis may regard two things, 1st, the *general* mood, which will be your naming of the *ultimate* governing purpose in the article as a whole; 2nd, the *temporary*, or momentary moods, which will measure the direct and *immediate* motive in each brief portion—as paragraph, or sentence—taken by itself. The momentary will usually be decided in the light of the ultimate, which should, of course, be determined first.

Often it will be impossible, without prolonged study and reflection, to decide satisfactorily upon these “moods”; but renewed attempts will surely bring facility, and the process, if continued until the mind works in this analytic way with some freedom and spontaneity, will effectually prevent imitation and will do much to secure individuality and genuineness in interpretation.

While considering the moods in this broader view it will be helpful to keep in mind the equally broad divisions of tone-properties. In the following chapters the more specific applications of the one will be joined with the more minute measurements of the other.

In order that the analysis may be tangible and practical, we need just here to premise as much as this with respect to the general properties of tone and action, which fit these moods of utterance.

Deliberative Emphasis is expressed chiefly by **Time**, measured in paragraph, sentence, phrase or word.

(1) The general movement, as fast, medium, slow, is applied to paragraph and sentence and is called *Rate*.

(2) The momentary cessations of sound, applied to phrase and word, are called *Pauses*. These are divided into :

(a) Grammatical, indicating relation of elements, whether punctuated or not.

(b) Rhetorical, suggesting some thought additional to that expressed in the words.

(c) Prosodial, marking foot, caesura, or verse.

(d) Melodic or rhythmic, expressing dignity, gravity or beauty, and producing a prose-rhythm like that of poetry, but less regular.

(3) A prolongation of sound to impart more of gravity or emotion, applied to words or syllables, is called *Quantity*.

Action naturally suited to Deliberation.

— Composure, ease and firmness are the general properties. They express self-possession, with a readiness to open and unfold ideas. The gestures are less frequent, less varied, less intense, and less expressive of feeling than in the other moods. Deliberative action, like "Time" in the voice, is the most negative form of expression.

In the limited use of gesture, which is appropriate to the Deliberative Mood, the position of the body becomes specially important.

Discrimination is expressed chiefly by **Inflection**. This is a variation in pitch occurring on single words, and as distinctive slides, circumflexes, and waves. It is thus distinguished from "Melody," which belongs to sentences and paragraphs, and also from the slight vanishing slide of "concrete tone," which pervades all speech.

Discriminative Gesture often consists in Opposition or Contrast of Movement. Contrast in gesture, as in inflection, is a natural expression of antithesis, which underlies most discriminative utterance.

Emotion is expressed vocally by the **Quality** of the tone. Quality or "color" depends upon the degree of Purity and of Volume, or of harshness, breathiness, or interruption of tone.

The pantomimic expression of emotion is almost too broad to be given in any single term. It consists, generally, in changes of posture, and by the special positions and *textures* of the different parts of the body, especially of the face, shoulders, and hands.

Energy is expressed chiefly through **Force**. This includes both intensity and volume of tone. It is: (1) General, applied to the passage as a whole; (2) Special, applied to individual words. Special force is called "Stress."

Energy is expressed through gesture by **directness, strength, and rapidity**, always proportional to the degree of energy, as indicated by the voice. (1) "General Force" is expressed

more by strength of posture and carriage of head and chest; (2) "Stress," more by specific gesture.

Energy must be studied in reference to the emotional property which prompts it; and in reference to the deliberative and discriminative properties of thought; which give rise to the emotion. There is a logical sequence in these "moods of utterance."

The student needs to practice for some time on this broader analysis by moods, before taking up the different moods in detail. This stage of the work answers to "outlining" in written rhetoric.

CHAPTER II.

DELIBERATION.

As the best practical method of elocutionary analysis, we will now take up in detail these four leading moods of utterance.

Deliberation as a mood of utterance is, subjectively, the state of mind — the *purpose* with reference to the audience — which favors the quiet, orderly preparation for and presentation of fact, scene, narrative, exposition, or argument, without special antithesis, force, or excitement.

Objectively, it is that *property in utterance* which directly addresses the intellect, rather than the emotions or the will. Its chief office is to invite the attention to that which is *new, preparatory, or connective*. Hence, special occasions are in:

A. *Introductory Matter*. (1) Explanatory, (2) conciliatory, (3) incentive, (4) adaptive. Give four rhetorical introductions.

B. *Propositional Matter*. (1) Formal propositions, (2) definitions, (3) all thought logically important, weighty, or conclusive. Give two examples of each kind.

C. *Transitional Matter*. Whatever merely connects one division, paragraph, or sentence with another. The requisite of transitional matter is the same in utterance as in composition; *i. e.*, it must be *connective*.

The rhetorical significance of Deliberation shows it to be the most **normal** of the moods.

It is unimpassioned and represents the communicating mind as naturally, easily, presenting ideas. It possesses a degree of animation which does not reach excitement; it may imply some enlistment of feeling, but stops far short of passion. It is objective rather than subjective. Its tone-exponent will accordingly be the most normal action of the voice, having a certain elasticity, answering to the mild animation, and an agreeable musical quality corresponding to the healthful pleasure of natural communication, and a spontaneous, self-propagating enunciation and resonance, typifying the objective character of the utterance. There will be little to call attention to the subjective condition of the speaker.

All these elements constitute the "*normal*" action of voice, such as the exercises upon our chart are meant to secure.

It is a style of voice less marked and noticeable than those styles which express the other moods. The deliberative elements of thought will be symbolized mainly by time-measurements in delivery.

These have been given in general, but will be added more in detail in connection with each subdivision in the rhetorical analysis of expression.

A. Introductory Matter of whatever kind.

(a) The explanatory introduction exhibits it in its purest type, since there is usually nothing but the placing before the listener of simple fact matter,

in anticipation of some further use to be made of such matter or of related matter to which this may lead. The purely deliberative nature of such introductory matter is seen in the fact that it appeals to nothing but the intelligence.

(b) The adaptive introduction naturally employs some discrimination, since comparison is almost necessarily prominent in adaptation. Yet this discriminative element is plainly subservient to the deliberative purpose of calling attention to the thing to be said or done. Example.—Introduction to the Acts of the Apostles, also any skillful introduction of a speaker by the chairman of a meeting.

(c) The conciliatory introduction may be modified by any discrimination, and usually will be tinged with emotion, yet, as an introduction, its main purpose is to present considerations to the understanding. It is, therefore, truly deliberative.

EXAMPLES.—Speeches of Brutus and Antony in “Julius Caesar.”

“Against the prisoner at the bar, as an individual, I cannot have the slightest prejudice; I would not do him the smallest injury or injustice.”—Webster.

(d) The incentive introduction is designed to move the will, but this is subordinate to the deliberative purpose of gaining the attention. Otherwise it is not truly introductory.

EXAMPLE.—This, my lords, is a perilous and tremendous moment.—Chatham.

Introductory matter usually requires a **medium movement** tending to slow, because the thought is presumably new, not apprehended. The attitude is that of “Repose”; action, slight, usually no gesture.

B. Propositional Matter is explained, perhaps sufficiently, by the name, which is employed with much of its etymological meaning in mind. It is, essentially, whatever lays down or places before the mind that which has some weight in itself.

It differs from introduction in that introduction leads to something following, while proposition is the thing to which the thought has been led.

There is thus an element of finality in it—a settled, substantial character not found in any other form of deliberation. It is the nearest to energy, from which it differs by not appealing to the will. It appeals to the intelligence with the greatest force. It includes:

1. Formal propositions, as,

“The principle involved is that of individual liberty.”

“A straight line cannot meet the circumference in more than two points.”

2. Definitions, as,

“Gravity is the tendency of a mass of matter toward the center of attraction.”

“Communism is an attempt to overthrow the institutions of private property.”

3. All thought logically important, weighty, or conclusive, as,

“God hath not cast away his people whom He foreknew.”

“I impeach him in the name of the Commons of Great Britain.”

“There is no refuge from suicide but in confession, and suicide is confession.”

Propositional matter requires slow movement, to typify the graver importance and weight. Attitude of Force in Repose, Animation or Physical Support.

C. Transitional Matter.—This includes whatever merely connects one division, paragraph, or sentence with another.

EXAMPLE.—“I therefore, the prisoner of the Lord, beseech you that ye walk worthy of the vocation wherewith ye are called.”—Eph. iv. 1, seeming a transition between the two main divisions of the epistle.

“And then besides his unimpeachable character he had what is half the power of a popular orator, a majestic presence.”—*Wendell Phillips on O'Connell*.

“But now as he alluded to Massachussetts, the feelings were strained to the highest tension.”

The natural and rhetorical requirements of a good transition must be kept in mind in order fully to appreciate the kind of utterance it demands. Connecting the two thoughts between which it stands, it assumes at least one of them, usually the first, to be already in the mind. Hence more rapid movement and a lighter tone will be allowable, especially in the first part of a transition. Toward its close the transitional passage will often merge into propositional, as it approaches newer or more important matter.

There will generally be a change in the attitude of the body, often in the position on the floor. This change typifies the transition in thought, and occurs during the transitional words.

TIME MEASUREMENT MORE PARTICULARLY CONSIDERED.

As has been already said, the tone-element that specially expresses Deliberation, is Time.

Time may be measured in its *general application* in the entire passage; it is then called **rate**.

Rate will vary with the kind of deliberative matter. The transitional as a rule requires the fastest, and the propositional the slowest; the introductory being medium. The reasons for this will appear, on reflection as to the nature and purpose of these different kinds of deliberative matter. Rate is the equalized, distributed, *average* movement. It does not appear in huddled syllables, nor in chasms of silence. The voice may be sounding almost continuously in a slow movement; or, it may be silent often, in a quick rate.

A more thorough study of rate comes later. For the present our end will best be secured by a study of **Grouping of Elements**.

The clearness of announcement, or deliberative emphasis in all varieties of this mood, is largely affected by the measurement of the words in *phrases* or *groups*. This grouping is effected by *pauses* or *momentary cessations* of sound. They are of four kinds.

(1) Grammatical, indicating relation of elements, whether punctuated or not.

(2) Rhetorical, suggesting some thought additional to that expressed in the words.

(3) Prosodial, marking foot, caesura, or verse.

(4) Rhythmic or melodic, expressing dignity, gravity, or beauty, and producing a prose-rhythm like that of poetry, but less regular.

Grammatical Pauses.— These merely assist the grouping of words into constituent elements of the sentence. Such pauses are the most mechanical of all, being a mere cessation of speech. They are like the breaks that separate the group of sounds in telegraphy, or like the spacing and paragraphing on the printed page. They might be represented by dots, dashes, and lines, expressing pauses of different lengths. *Every element* in the sentence must be separated appreciably from the other elements.

PRINCIPLE OF PAUSE.

1. Elements that are simple, and placed close together have the slightest pause-separation. This may be indicated by a mere dot (-). 2. Elements somewhat complex, or slightly separated in the structure, require somewhat greater pause which might be indicated by a short dash (—). 3. Elements very complex or widely separated in the sentence must have larger pause. This might be represented by a longer dash or short line (——). Illustrations:—(1) John - came. John - came - yesterday. (2) St. John — the brother-in-law of Adams, the tailor — came — as soon as he heard - the terrible - news. (3) David —— so great was his interest in the case —— returned - to the city — on the first - train — that left — after he had finished - his necessary - business.

Places for Pause.— 1. Between subject and predicate, when the subject is a substantive or

anything used as such, or a pronoun, if interrogative or demonstrative. The personal or the relative pronoun together with the verb of the dependent clause often forms an element equivalent to a mere participle, adjective, or adverb. In such cases the *clause is the unit*, and between its elements there need be no pause. This is true of any element used pronominally, adjectively, or adverbially.

2. Between a principal element (as subject or predicate) and its modifiers. An element of the first class—a single word—requires the shortest pause (-). One of the second—a phrase—somewhat longer (—). One of the third—a clause—longer still (——).

3. Before and after parenthesis, interjection, illative, or vocative.

N. B.—**Illustrate all the above.**

REMARKS.—1. Connectives, used strictly as such, generally obviate necessity for pause. 2. Pauses have *no absolute length*. 3. Punctuation is no adequate guide. Analyze the sentence.

4. In speaking of the remaining kinds of pauses we are obliged to anticipate somewhat the other moods of utterance. All pauses, however, are in part deliberative or annunciatory.

Rhetorical or Elliptic Pauses.—These, like all other pauses, *afford space* for the more positive elements of expression to accomplish their work. Yet the elements of inflection, force, and quality are both assisted and modified by these suggestive pauses. Hence the pause itself becomes an important element in expression.

It often *brings to notice* an inflection, stress, or quality, which would otherwise be unobserved, or heard as part of the melody of the sentence. It thus *suggests amplification* of the thought. While grammatical pauses merely group together for economy of reception the words that are *actually given*, the rhetorical pause, with its accompanying significant intonation, suggests some thought *additional* to that contained in the words. Rhetorical pauses imply :

1. Deliberative matter — explanatory, preparatory, propositional, transitions, or anything *similar* to that uttered and such as would naturally come to mind in connection with what is spoken. This deliberative effect is secured merely by *lengthening* the *pause* or *suspending* the *voice*.

2. Discriminative Matter — especially compared or contrasted. The pause in this case *gives time* for the full expression of that which is *implied* by the accompanying *inflection*. It amplifies such inflection.

3. Energetic Matter — *words implied* which strengthen or intensify the thought. The *force* or *stress* in the utterance contains the *essence* of such energetic matter, but the pause is often required to *give the energy time* to enforce itself.

4. Emotional Matter — the attendant *feeling*, which might express itself in interjections or parenthetical sentences is *implied by quality* of tone *assisted by pause*, to allow that quality to have its full effect.

REMARKS.—1. Rhetorical pause may coincide with grammatical.

2. Speaker or reader should be able to *paraphrase* the pause; that is, supply in words the implied additional thought.

3. These pauses are dictated by the principle of "Economy." They relieve the speaker and invite the co-operation of the listener.

4. The amplification effected by these pauses, while of the most subtle kind, is essential to complete expression.

N. B. Find or make examples of rhetorical pause.

Prosodial Pause.—First. Those occurring between *feet*. These are, for the most part, *suspensions* of the voice, a *slight lingering* on the last syllable of the poetic foot. The prosodial pause does not always involve extra quantity (as see in next lesson), nor a stop, as in case of grammatical or rhetorical pauses. It is the yielding and diminishing of the tone making a musical "Shad-ing," and it occasions an expense of time like a pause. This delay or lingering is vital to the measure, especially in slower movements, as:

" O the long and dreary winter,
O the cold and cruel winter."

Second. The caesural pause.—This occurs at or near the middle of the line, between words and between the syllables of a poetic foot. It is most marked in long verses, in which it seems to be required both for relief to the voice and to give symmetry and balance to the line. The caesural pause usually *coincides* with one that is grammatical or rhetorical, as:

Though the mills of God grind slowly, || yet they grind
exceeding small,

Though with patience He stands waiting, || with exact-
ness grinds He all.

Third. The verse pause, that occurring at the end of the line.—This is always to be observed if the poetic form of the composition is to be expressed. The neglect of this makes prose reading, destroying the music, and weakening the thought. Example,

“And the stately ships go on
To their haven under the hill.”

CAUTION.—It is not needful to mark falling slide at verse pauses, nor to make an abrupt break. The verse can be marked by a slight prolongation or suspension of voice, as well as by an actual stop.

REMARKS.—I. The musical element is the first thing in poetry. Otherwise the thought would have been expressed in prose. 2. The truly poetical reading of verse never necessarily interferes with *intellectual rendering* of the thought. The elements of inflection, stress and quality have their full force, as in prose. And pauses are, for the most part, arranged for by the very structure of the poetry.

Oratorical or Melodic Pauses.—These are semi-poetic. The same or similar elements of imagination, emotion, dignity, and nobility demand *similar regularity* of movement in poetic prose, as in poetry itself. The same *general grouping* of syllables into twos or threes will be observed, though, of course, with less regularity and not arranged in groups of a certain number of feet each. This would make blank verse.

EXAMPLE.—“I appeal to you by the graves in which our common ancestors repose in many an ancient village church yard, where daisies grow on the turf-covered graves, and venerable yew trees cast over them their solemn shade.”—*Hall*.

"Loud shouts of rejoicing shall then be heard . . . when the triumphs of a great enterprise usher in the day of the triumphs of the cross of Christ."—*Gough*.

"A mighty cry of joy went forth through all the sky."—*Dickens*.

REMARKS.—1. Observance of this melodic element in reading will favorably react on diction. 2. Exaggerated dignity is never to be sought by this means. 3. "Sing-song," or scanning is not to prevail. 4. Avoid too much prolongation and swell. 5. *Evenness and Dignity* form the essence of this property.

N. B. Give examples of Prosodial and Melodic Pauses.

CHAPTER III.

THE DELIBERATIVE PARAPHRASE.

One's *manner* of uttering the words ought to reveal his purpose in the use of them. That purpose, in the case of intelligent utterance, is one which the speaker can distinctly recognize in his consciousness, and which he ought to be able to justify and defend. It need not be accidental; it must not be unreasonable or indefensible. Now the most economical way of testing the use of words, especially as to the intonation they shall receive, is for the speaker to state to his own mind explicitly and definitely the *purpose* for which he speaks. This principle, applied broadly, as to the motive or end in a sermon, or platform address as a whole, would be quite obvious; it is not quite so clear when applied to the shorter portions of speech. In regard to these it is assumed that there must be an unconscious expression. It is acknowledged scholarship to choose *words* definitely and purposely, even though such painstaking choice should retard, for the time, the spontaneous "flow" which should characterize good writing.

Is it any less disciplinary or any less useful to choose the *manner of uttering* words? Not only is it true that "Manner is matter;" it is also true that very often manner is much more important

than matter; *i. e.*, it makes much more difference, often, *how* you speak than *what* you speak.

To choose means of expression as to movement, inflection, etc., by arbitrary standards or by imitation, would surely result in stiffness, shallowness, and affectation in delivery. The utterance always *must* be the reader's or speaker's *own measurement* of the thought. To secure this individual, independent interpretation; and to ensure a fresh realization, at the moment, of the significance and bearings of what one is saying — this is to prepare for genuine expression. And for this nothing is a greater help than an expressional paraphrase.

In connection with each of the moods of utterance we shall apply this principle of paraphrase.

The deliberative element in expression may often be more clearly seen by changing the phraseology. Two purposes may dictate such changes in the words: either to show more fully the speaker's attitude and relation toward the thing said or toward the person addressed; or, to make clearer, by comment, addition, or alteration, the thought contained in the words uttered, considered apart from the personality of the speaker. The first of these two purposes will give rise to what we may call *subjective* paraphrases; the second will occasion those that are objective. In either case the reader may gain a more vivid and complete impression, as a condition favoring full expression.

SUBJECTIVE PARAPHRASES.

Under this head we may have three distinct types, answering, severally, to the three varieties of deliberative matter and deliberative emphasis.

The same words might at one time be used introductorily, again propositionally, or even transitionally.

The paraphrase would be such comment, explanation, or accompaniment as would reveal the intent of the speaker. Thus, "Some subjects are always timely," might be used merely to prepare for something to come, or might be given with the weight and fullness of a proposition upon which the mind is to dwell for a moment, or again might be a mere connective thought between two subjects.

Suppose, first, that the above sentence is used introductorily. The introductory purpose might be formulated to the speaker's own thought somewhat as follows. "Some subjects, amid the many to which our attention is from time to time invited, are such in their nature, that they are never out of place; and the one to which I invite you now is one of these."

Or, again, the same sentence, used propositionally, might contain a purpose, which could be roughly expressed as follows. "There are subjects trivial and subjects grave; subjects timely and untimely; the one before us now, is worthy our deepest pondering and our most candid reception."

Or again, suppose the same sentence to be used transitionally. The connecting purpose might be expressed thus: "Now, in passing from that which may not be in keeping with the circumstances, we will consider a topic which is never out of place."

It is obvious that the introductory paraphrase, recognized and distinctly stated to the mind of the speaker, will fit him to speak words with such rate and intonation as are naturally calculated to invite the attention to something to be presented; that the more serious propositional importance expressed in such paraphrase will suggest to the speaker a more measured and weighty utterance; also that the transitional purpose will reveal itself in quicker motion at first, merging into the slower as the new topic is approached.

Examples.—Find sentences which will admit these three interpretations, according to different circumstances. Make in turn introductory, propositional and transitional paraphrases. Keeping the paraphrase in mind, read the sentence or passage with the introductory, propositional, or transitional sense suggested by paraphrase. Thinking of a fuller or altered phraseology will assist in apportioning the right movement, pauses, and intonation upon the words that are spoken.

OBJECTIVE PARAPHRASES.

These regard the thought more intrinsically, and less with reference to the attitude of the speaker. They also deal with the thought more in

the details of its expression and not so much in reference to its uses as a whole. Objective paraphrasing has to do with the *number* of words employed, or consciously thought of; expanding the phraseology to gain a fuller impression, or contracting it as an aid to grasping the central thought more strongly; or filling in elliptical matter, when it is needed to bring out more fully the suggestiveness of an implied thought. It may regard, also, the *form* of expression, changing poetic to prosaic form as a corrective and clarifier of the thought, or reducing to simple diction an ornate or very elevated style, for the purpose of revealing the logical framework and the connection of parts in passages that are likely to conceal these under the abundance or rhythmic flow of the language.

This changing of the phraseology might seem unwarranted as being a gratuitous emendation of the text; it may be thought to belong to literary criticism rather than to vocal expression. The reply is, this device only suggests a rational method of doing that which every intelligent reader or speaker is constantly doing, and must continually do; *i. e.*, make a running commentary upon the passage, while delivering it. The expressional paraphrase brings out to consciousness, for a time, those thought-processes which unconsciously assert themselves in most cases of vivid, fresh, suggestive vocal interpretation. This process of mentally restating the thought before expressing

it, will largely eliminate from the delivery the elements of cant and lifelessness. A passage, or a form of words, long familiar to one, ceases to have for him the freshness of lately discovered or newly stated truth; and the habit of freely paraphrasing will almost necessitate that freshness and vividness of impression, which is indispensable to a genuine delivery. This study in paraphrasing, then, belongs directly and pre-eminently to that part of elocutionary training which has to do with the mental preparation for speech: it is a natural element in the study of rhetorical delivery.

The Expansive Paraphrase.—According to the laws of rhetorical amplification, a brief, compact expression may be made to seem more real by dwelling upon it for a moment. But if, during this moment of lingering, the mind of the reader or speaker merely stops and waits, the result will be either an empty delay in the thought, or a tiresome drawling. A manufactured slowness is far from being a suggestive deliberateness. There is a world-wide difference between the two: the one indicates vacuity, the other fulness; the one is mechanical, the other expressive. In order to make a slow delivery truly amplify the thought, the speaker must actually have in his own thoughts those considerations, added facts, reflections, allusions, etc., which he wishes to hint to his hearers. The listener may not, indeed, receive precisely the same accompanying thoughts that the speaker has in mind, but “like will beget like.” Either the

same thoughts, or others as good, in the same line, will be suggested to the sympathetic listener; provided a sensitive and trained instinct—logical, imaginative, and emotional—is allowed to play upon a flexible and sensitive voice.

We find in literature many cases of such expansible expressions. Often the amplification is done for us, on the page; sometimes only suggested. "To be, or not to be," in the marvelous soliloquy of Hamlet is, thus, expanded through the thirty lines that follow.

To be, or not to be : that is the question :
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die : to sleep ;
No more ; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wished. To die, to sleep ;
To sleep : perchance to dream : ay, there's the rub ;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause : there's the respect
That makes calamity of so long life ;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn

No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action.

In a similar way, separate elements in the general thought are expanded at length; as, for example, the simple infinitive "to die," the infolded idea of which is unwrapped by twenty lines of solid matter. In the mouth of a Booth the reflection and feeling of the twenty lines is felt to be present in the two little words. If this were not the case, the one hundred and thirty words required to unfold the idea, would be a digression and an impertinence.

Frequently, also, conclusive words, like those of Polonius, "Farewell; my blessing season this in thee!" virtually incorporate into themselves all the thought and emotion of a long paragraph.

And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel, but being in,

Bear 't that the opposed may beware of thee.
Give every man thy ear, but few thy voice :
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not express'd in fancy ; rich, not gaudy ;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be ;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all : to thine ownself be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell : my blessing season this in thee !

Now the act of mentally, silently, recalling all these implied and accompanying thoughts, and so expanding the compact expression, enables one to put into the brief uttered words that significance which logically and rightfully belongs to them, without an affected or mechanical delivery. The slowness becomes truly suggestive, and economical.

See examples of this in Psalm cxxxix. Here we have fine cases both of the anticipative, and of the conclusive or retrospective, expansion. The first verse of this psalm evidently implies the thoughts which are expanded in the following five verses.

1 " O Lord thou hast searched me, and known me.

2 Thou knowest my downsitting and mine uprising, thou understandest my thought afar off.

3 Thou compassed my path and my lying down, and art acquainted with all my ways.

4 For there is not a word in my tongue, but, lo, O Lord, thou knowest it altogether.

5 Thou hast beset me behind and before, and laid thine hand upon me.

6 Such knowledge is too wonderful for me ; it is high, I cannot attain unto it.

Now observe the retrospective expansion in the last two verses of this Psalm.

23 Search me, O God, and know my heart : try me, and know my thoughts :

24 And see if there be any wicked way in me, and lead me in the way everlasting.

During the utterance of these closing words, the intelligent, genuine reader must have in his mind some such reflective expansion of the thought as this: Thou Omniscient, Omnipresent One, who takest account of my every act, and notest every purpose and imagination of this heart—thy marvelous creation,—thou knowest that, while I sincerely hate all evil ways, I may myself be false and erring. Oh ! seek out the lurking sin within me, bring it plainly before me, let me forsake it, and go with thee in the ways of safety, peace, success, forevermore.

Even to speak such words, in amplification of this concluding thought, would hardly be impertinent ; since the logic and feeling of the whole Psalm plainly imply these thoughts: silently to couple, in one's own mind, these premises with this conclusion, must, surely, be a safe and sensible way to put into this closing petition just what the

writer meant it should contain. The words, by themselves, might suggest other interpretations, which would call for different expression in the voice. The right and full significance can be realized only by *accompanying* the utterance with those thoughts which lead to it and give it shape.

This is called an expansive paraphrase because it really does expand or unfold more fully the meaning which is condensed into the words. Its vocal symbol will consist in a *slow rate*, with *pauses* well marked, but not abrupt; and *full quantity*, which will be saved from becoming mere prolongation of sound, by the subtle, sympathetic, suggestive quality imparted by the reflections and comments that momentarily fill the mind.

This expansive paraphrase is of frequent use in oratory and in poetry. Take, for example, these sentences from Lincoln's address at Gettysburg:

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation—or any nation, so conceived and so dedicated—can long endure. We are met on a great battle-field of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live.

Now note by suggestive catch-words the implied thoughts which might be interlined, expanding these compact expressions. *Think* of all the history suggested in the first sentence; of the experience of struggle intimated in the second sentence; of the solemn and tender interest, the

patriotic resolution, the noble aspirations implied in the last sentence. It is obvious that a whole chapter, nay, many volumes, might be composed in amplification of these terse, suggestive sentences. One cannot, of course, consciously think of all that might be suggested; yet the thought of something more than the mere words before the reader, will make those words, when spoken, full of a significance which will immeasurably assist in their expressive utterance. After actually writing out, in abbreviated form, such intimations of expansion or amplification, now *read again* the words as spoken by Lincoln, mentally accompanying your utterance by your own expansive paraphrase.

Take these two lines from Longfellow's "Hiawatha":

O The long and dreary Winter !

O The cold and cruel Winter !

It requires no great stretch of imagination to expand, in this example, the interjection, the adjective, and the one repeated substantive. Make such expansion; then, keeping this in mind, pack all of the significance you thus gain into the words as you read them aloud.

It is obvious that in such examples as the last two the element of *quantity* will be indispensable to the full utterance.

The Condensative Paraphrase.—In this the purpose is the opposite to that of the expansive

paraphrase. The design here is to *abridge* the expression for the purpose of grasping its salient points and preventing the attention from being scattered by the great number of words, or of subordinate clauses, often necessary to the full writing of the thought. The condensing may be done, sometimes, by sifting out a few of the words employed by the author—those words which contain the framework of the thought; again, it may be done by substituting some briefer expression for the longer one. Short and simple examples of this would be such cases as the following, John ix. 14: “Now it was the Sabbath day when Jesus made the clay and opened his eyes.” Here the words “made the clay, and opened his eyes” are simply equivalent to “did this”; the thing done being explicitly stated before. So in the twenty-fourth verse of the same chapter: “So they called the second time the man that was blind and said unto him, ‘Give glory to God, we know that this man is a sinner.’” The words, “the man that was blind,” are simply equivalent to “him.”

In the second chapter of Romans, verses 2–16 will be more intelligently read by first condensing the whole thought into a brief sentence or two; as thus:

2 But we are sure that the judgment of God is according to truth against them which commit such things.

3 And thinkest thou this, O man, that judgest them which do such things, and doest the same, that thou shalt escape the judgment of God?

4 Or despisest thou the riches of his goodness and forbearance and longsuffering ; not knowing that the goodness of God leadeth thee to repentance ?

5 But after thy hardness and impenitent heart treasurest up unto thyself wrath against the day of wrath and revelation of the righteous judgment of God ;

6 Who will render to every man according to his deeds :

7 To them who by patient continuance in well doing seek for glory and honour and immortality, eternal life :

8 But unto them that are contentious, and do not obey the truth, but obey unrighteousness, indignation and wrath,

9 Tribulation and anguish, upon every soul of man that doeth evil, of the Jew first, and also of the Gentile :

10 But glory, honour, and peace, to every man that worketh good, to the Jew first, and also to the Gentile :

11 For there is no respect of persons with God.

12 For as many as have sinned without law shall also perish without law : and as many as have sinned in the law shall be judged by the law ;

13 (For not the hearers of the law are just before God, but the doers of the law shall be justified.

14 For when the Gentiles, which have not the law, do by nature the things contained in the law, these, having not the law, are a law unto themselves :

15 Which shew the work of the law written in their hearts, their conscience also bearing witness, and their thoughts the meanwhile accusing or else excusing one another ;)

16 In the day when God shall judge the secrets of men by Jesus Christ according to my gospel.

Canst thou defy the just, impartial God, who will at last award to every man his true deserts ?

Now it is by no means meant that this condensative paraphrasing should antagonize the idea of the expansive ; the two are complementary parts of the same process. By as much as the brief, condensed expression enables one better to grasp the

thought as a whole, by so much is he the better prepared to expand without losing the unity of the thought.

Take this passage from Julius Caesar :

I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life ; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar ; so were you :
We both have fed as well ; and we can both
Endure the winter's cold as well as he :
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me, " Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point ? " Upon the word,
Accoutred as I was, I plungéd in,
And bade him follow : so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy :
But, ere we could arrive the point proposed,
Caesar cried, " Help me, Cassius, or I sink ! "
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tiréd Caesar : and this man
Is now become a god ; and Cassius is
A wretched creature, and must bend his body,
If Caesar carelessly but nod on him.
He had a fever when he was in Spain ;
And when the fit was on him I did mark
How he did shake : 'tis true, this god did shake :
His coward lips did from their color fly ;

And that same eye whose bend doth awe the world,
Did lose his lustre. I did hear him groan :
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas, it cried, " Give me some drink, Titinius,"
As a sick girl.—Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone."

The speech as a whole may be better understood by first condensing its single thought into some single sentence. This will leave the mind at liberty to notice every suggested idea in the full mental amplification without losing sight of the central purpose for which Cassius speaks. The essence of the whole might be thus expressed : Is it not absurd that so weak a man as Caesar should lord it over you and me?

The Elliptical or Parenthetical Phrase.— This differs from the expansive in that it supplies suggested and related matter *connected* with the text, rather than unfolds ideas plainly enwrapped in it. It verges more upon the mood of discrimination. Its vocal expression will employ the rhetorical pause rather than grammatical pause and quantity. With the pause there will also be some suggestive inflection, or intonation. This will be plainer after the study of discrimination ; but must be somewhat anticipated here.

Take this example from Blaine's Eulogy of Garfield: " Great in life, he was surpassingly great in death." After " life," we might have the paren-

thesis, "as every one knows that he was!" or, "*how* great he was!" Also, after "great" we may have this parenthesis supplied, "in that severer test."

Take also these sentences :

"Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave."

From the same speech :

"Gently, silently, the love of a great nation bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze he looked out wistfully upon the ocean's changing wonders ; on its fair sails, whitening in the morning light ; on its restless waves, rolling shoreward to break and die beneath the noonday sun ; on the red clouds of evening arching low to the horizon ; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning."

Be patient till the last.

Romans, countrymen, and lovers ! hear me for my cause ; and be silent, that you may hear : believe me for mine honour ; and have respect to mine honour, that you may believe : censure me in your wisdom ; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If, then, that friend demand why Brutus rose against Caesar, this is my answer,—Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen ? As Caesar loved me, I weep for him ; as he was fortunate, I

rejoice at it ; as he was valiant, I honour him : but as he was ambitious, I slew him. There is tears for his love ; joy for his fortune ; honour for his valour , and death for his ambition. Who is here so base that would be a bondman ? If any, speak ; for him have I offended. Who is here so rude that would not be a Roman ? If any, speak ; for him have I offended. Who is here so vile that will not love his country ? If any, speak ; for him have I offended. I pause for a reply.

In these passages point out the words, if any, that are essentially parenthetical, and might be implied by the intonation and by rhetorical pause. Also specify other thoughts plainly suggested ; indicate *where* they might be interpolated ; actually write them in ; then read the words as given, in the light of your paraphrase.

Abundant examples for elliptical paraphrasing may be found in the Gospels and Epistles, and in the Psalms ; in almost any of the sententious passages of Shakespeare, and in poetry generally.

The Prosaic Paraphrase.—In this the purpose is to reduce poetry to prose as nearly equivalent in meaning as possible. It serves to correct the cantish, sing-song style, so prevalent in the reading of poetry ; and, deeper than this, to revive the impression, which the poetic form, especially in familiar selections, is likely somewhat to dull.

The student need not be disturbed by the fact that his paraphrase will be intrinsically inferior to the poetry. The paraphrase is made simply as a means of fuller and more appreciative vocal rendering of the poet's thought ; not as a substitute for

that thought. This end is secured by compelling one's mind to analyze the thought, and so to receive a fresher and more vivid impression.

It may seem an impertinence to suggest any comment upon such a masterpiece as "The Bugle Song" by Tennyson. Nevertheless, it is a help to the reader himself to amplify somewhat the scene as given in the first stanza; to translate into more tangible, even if weaker, forms the oft-repeated phrases, which, even because of their lofty and refined expression, are likely to escape the grasp of the ordinary imagination; and to interpret to himself, by fuller expansion, the beautiful contrast between symbols and the thing symbolized, which closes this wonderful song of love.

To assume to offer as an equivalent any paraphrase one might make, would of course be an affront, not only to the author, but, as well, to every appreciative reader; *to prepare one's own mind more fully to express* Tennyson's words, by thus first bringing them down to the reader's own level, is quite another thing.

The splendor falls on castle walls
 And snowy summits old in story;
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.
 Oh, hark! Oh, hear! how thin and clear,
 And thinner, clearer, farther going!
 Oh, sweet and far, from cliff and scar,
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.

Oh, love, they die in yon rich sky,
They faint on hill or field or river ;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

The mellow, brilliant, light now glorifies the turrets and embrasures of yon ancient fortress, and tints the historic peaks of the hoary mountains towering above us. The westering sun sends slanting rays, which shimmer on the water ; and the bold cascade, as it plunges downward, throws out its silvery, rippling sheet, resplendent in the sunshine. And while we gaze, hark to that floating strain of melody ! Oh ! let the bugle tones awake the echoes from hill and valley ! Listen ! how the sounds grow fainter, fainter, but still musical, and lingeringly sweet ! Hark again ! how thrillingly resonant, and yet how airy and dreamlike, as it seems to leave us, throwing back its soft "good-bye" ! How transporting come those bewitching melodies, refined from all the noises of the earth below, and, like the airy peaks that buoyantly re-echo them, upraising fancy to ideal heights, where spirit dwells, unmixed with baser matter ! Let these sprite-voices once again remind us of that higher spirit-life whose peaks of pure affection reach, as these hill-tops do, far into heaven.

My love, these mellow sounds, and those rich colors in our sky stay but a moment, we turn our ear to catch the last reverberation, and it sounds no more ; we search the purpling sky for those bright tints we saw but now — they gleam no longer. Even these rarest and most perfect of physical emblems fade and fail. Not like them is our love. It only swells the fuller, as chord awakens answering chord in our responsive souls. There is no tendency in love-tones to grow feeble, nor in love-lighted skies to pale and darken. The song of love is but enhanced with each reverberation, and so its volume and its sweetness shall increase to all eternity.

Then let the glad-voiced horn once more sound forth the notes that weakly typify our spirits' quivering, trembling, yet exultant joy ; and as its tones, reflected, die away, let our souls repeat, yet once again, that truer, spiritual song, whose echoes never cease.

The following poetic passages are suggested as especially helpful in this work: The Burial of Moses, by Mrs. Alexander; The Psalm of Life, by Longfellow; Moral Warfare, Song of the Free, My Soul and I, The Prisoner for Debt, by Whittier; passages from the Present Crisis, and the Vision of Sir Launfal, by Lowell; and The Waterfowl, The West Wind, Autumn Woods, March, Waiting by the Gate, Death of the Flowers, The Hurricane, and the Hymn of the Sea, by Bryant.

Examples.—Find suitable passages in literature to illustrate all the above kinds of paraphrases.

First. Actually write such paraphrases, then learn to think them rapidly. Always remember that the purpose throughout this work is to reformulate and restate the matter given; and to suggest accompanying thoughts, plainly implied, as a means of gaining a fresher, deeper impression of the thing to be said. This constitutes the mental part of Expressional Technique; and itself does much both to prepare for, and to vitalize, the physical part of the technique.

Study minutely the significance of pauses and of groupings, as suggesting the thought that is elaborated. Practice writing the pauses by dots, dashes, and lines, as indicated in the previous chapter. Listen to examples in conversation and in public speaking; note how thoughts may be expanded, condensed, and, when elliptical, filled out. Observe, in connection with this, the *grouping* of elements and the *pauses* employed in expressive speech.

CHAPTER IV.

DISCRIMINATION.

Discrimination, as a mood of utterance, is, subjectively, the speaker's own discernment, and his purpose to cause the listener to discern, the **relations** of facts or ideas presented ;— objectively, it is that property in the utterance which brings before the intelligence facts or scenes, not as simple and unrelated items, but in relations, expressed or implied. These are, principally, completeness or incompleteness of thought ; assertion and assumption ; comparison and contrast.

The relations are discerned by careful study of the purposes in the utterance, and by minute measurements and comparisons among subordinate ideas. The manifestation of these relations in the rendering is necessary to a clear presentation of the thought. After the properties of movement and grouping, provided for under Deliberation, the element of Discrimination is the most vital to the logical unfolding of ideas.

Discrimination is expressed chiefly by **inflection**. This is a variation in pitch, occurring upon single words, and recognized as distinctive slides, or as circumflexes. Inflection is thus distinguished from melody, which belongs to sentences and paragraphs, and also from the slight vanishing slide of "concrete tone," which pervades all speech.

Inflection is an *intentional* variation of tone designed to call particular attention to the relation of the element upon which it occurs. It has, indeed, an intimate relation with melody and has very much to do with the variety of intonation so essential to agreeable speech; but this will not be studied particularly here, as we are now to discuss inflection rather as indicating the logical relations above specified.

1. **Completeness.**—This includes, (a) *Finality*, or the end of the thought. This is not always to be discerned by the punctuation. It often happens that a sentence marked by a period is logically incomplete, while a phrase set off by a comma, or even not punctuated at all, may represent a species of completeness. Thus:

Take the participle; we have in this a two-fold office.

It is evident that in this case the first sentence is incomplete, logically and rhetorically, though complete grammatically. The relation of the first proposition is the same as that of the participial clause; and it might read,—“Looking at the participle, we discover that it has a two-fold use.” It would not be, therefore, a case of *Finality*, as would be the concluding sentences in any ordinary paragraph.

(b) *Momentary Completeness.*—This applies to any clause, phrase, or even word, which has, for any reason, enough separate force to constitute, at the moment, an entire thought, and call for a separate affirmation of the mind. This may

arise, (1) from its logical importance, or from a strong assertive emphasis ; or, (2) from an elliptical construction, or one in which each part could reasonably be expanded into a complete proposition. Example of (1) would be this sentence from Webster :

It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force.

Here the ideas of spontaneity, originality, native-ness, are each so important to the thought that the mind is called upon to make a separate affirmation upon each one.

Examples of (2) are found in some of the connected clauses in this passage from Byron's *Dream of Darkness*.

I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander, darkling, in the eternal space,
Rayless and pathless, and the icy earth
Swung blind and blackening in the moonless air ;
Morn came, and went — and came, and brought no day,
And men forgot their passions in the dread
Of this their desolation ; and all hearts
Were chilled into a selfish prayer for light :
And they did live by watch-fires ; and the thrones,
The palaces of crowned kings, the huts,
The habitations of all things which dwell,
Were burnt for beacons ; cities were consumed,
And men were gathered round their blazing homes,
To look once more into each other's face.
Happy were those who dwelt within the eye
Of the volcanoes and their mountain torch.

Completeness is marked in the voice by the **falling slide**; that indicating finality usually descends a fifth and is preceded by a more or less distinct cadence. The indication of momentary completeness is also a falling slide, but not so marked, and usually not prepared by any special cadence. This momentary completeness is exemplified in most loose sentences. For example:

They saw not one mǎn, not one wòman, not one child, not one four-footed bèast.

2. **Incompleteness.**— This includes the unfinished and the unassertive. The mind of the speaker is viewing the thought that is, for the moment, before his attention, either as obviously connected with something to follow, or as being incapable or unworthy of a full affirmative statement. Some obvious cases of incompleteness are the following:

(a) *Subordination*, grammatical and rhetorical; expressed by a slightly rising slide, usually about that of a musical second. For example:

I cannot, by the progress of the stars, give guess how near to day.

It never rains but it pours; we got more than we asked.

This type of incompleteness covers many cases of mere enumeration, or of the most obvious pointing forward, or opening of ideas, in which the thought simply leads on to something that is to follow. Its vocal symbol is a rising slide, but more slightly rising, to point the attention onward rather than upward; just as the arrow-head or fin-

ger on a guide-board points the way. It is usually accompanied by a somewhat rapid, easy grouping, which indicates that there is nothing in the individual phrases or clauses to call your attention or delay your progress.

(b) *Anticipation*, or Condition; differing from subordination by giving a more distinct and animated preparation. For example :

But that ye may know that the Son of Man hath power on earth to forgive sins, I say unto thee, "Arise, take up thy bed, and go unto thy house."

I hold that he who humbly tries
To find wherein his duty lies,
And finding, does the same, and bears
Its burdens lightly, and its cares,
Is nobler, in his low estate,
Than crowned king or potentate.

If we shall find the work has been slighted, we shall appoint another man.

Ye have heard that it hath been said by them of old time, "Thou shalt not forswear thyself."

Most periodic sentences emply this form of incompleteness, which gives them their character of "suspense."

This relation of anticipation is expressed by a somewhat sharper rising slide than that which marks subordination. Anticipation usually employs the rising Third.

(c) *Negation*. This indicates either inability or unwillingness to affirm. It is a declining to assert, a waiving or conceding of that which it is not thought worth while to claim, or of that which is too evident to need proof.

I do not know that I care to do that. '

There are other methods ; I do not claim that this is the only one.

I grant there is some truth in that.

No, of course no one believes that.

It may also express a more serious negation, yet implying the idea that the thing said does not need a positive affirmation, but is rather to be taken for granted. For example :

It was not Moses that gave you the bread out of heaven, but my Father giveth you the true bread out of heaven.

I know that he shall rise again in the resurrection at the last day.

It may also express the negation of triviality or insignificance, as :

O, that is of no consequence ; you don't believe that.

Yes, he spoke very well.

By a natural paradox this rhetorical negation may become the strongest kind of affirmation, as :

We know that this is our son.

Here the parents of the blind man consider the fact of his relation to them as so indisputable that it is not worth their while to make an affirmation concerning it ; so do the neighbors, who said, "This is he." But when his identity had been disputed by some of the bystanders, it then became necessary to make an affirmation, and so the man himself declares, with falling slide, "I am he." —John ix. 9, 20.

The vocal symbol of this negative relation is a

rising slide, of about a fourth; the more serious negation is somewhat prolonged, and the more trivial is given with a quicker, lighter toss. The interval is in either case essentially the same.

(d) *Doubt*. This includes hesitation, uncertainty, any degree of bewilderment or confusion; and represents the mind as attempting to balance or decide between ideas. For example:

I may find it necessary.—

You do not really think it possible.—

I believe I mailed that letter — on Saturday.—

If thou consider rightly of the matter — Caesar hath had great wrong.—

It must be by his death.—

Crown him?—that;—and then I grant we put the sting in him that, at his will, he may do danger with.

Hamlet. What? looked he — frowningly?—

Horatio. A countenance more in sorrow than in anger.

Ham. Pale — or red?—

Hor. Nay, very pale.

Ham. He — fixed his eyes — upon you?—

Hor. Most constantly.

Ham. I would I had been there.—

Hor. It would have much amazed you.

Ham. Very like; very like;—stayed it long?—

Hor. While one with moderate haste might tell a hundred.

Mar. } Longer, longer.
Ber. }

Hor. Not when I saw it.

Ham. His beard — was grizzled — no?

Hor. It was, as I have seen it in his life, a sable silvered.

Ham. I will watch to-night; perchance 't will walk again.

The vocal symbol of doubt or uncertainty is a *suspension of voice*, rather than distinct rising slide,

though there may be a slight tendency upward. It typifies the mind held in suspense or abeyance.

(e) *Interrogation, Direct*, answerable by "yes" or "no."

The mind is pictured as unformed in reference to the main thought, either confessing or professing ignorance. This is emptiness or incompleteness. For example :

Is this your *són* ?

Did he say *nó* ?

The natural symbol in this honest interrogation is the rising slide, almost invariably of the fifth. Rhetorical or figurative interrogation usually has the purpose of a strengthened affirmation. This purpose may be effected either by obviously asserting in tone, what is asked in words, or by pretending ignorance in regard to that which is well known. The latter expects a needless answer, the former only demands the attention; the latter employs the rising slide, like a real question; the former, the falling slide, like an ordinary assertion, or stronger. For example :

Do you deny this ?

This may convey one of three purposes.

(1) Really to gain information. It will then be expressed with the simple rising slide.

(2) Apparently to gain information, but really to challenge. This also will take the rising slide, but sharper, bolder, and prepared by more decided cadence, usually a descending melody leading to

the strong rising slide. The rising slide here may reach even an octave.

(3) Strongly to assert the opposite of that expressed in the question: That is; you do not, cannot deny it. This, of course, will be given with a positive falling slide.

REMARK.—In literary interpretation, as in conversation, it is often a delicate and most important task to decide whether the interrogative phraseology really conveys the purpose of a literal question, *i. e.*, to gain information, or of the figurative, to assert or challenge.

(f) *Supplication.* This cannot be measured always by the words. The attitude of the speaker's mind must be inferred from the context and from a reasonable probability, based upon the study of the character of the person speaking, and of the circumstances. An ordinary request may be only the statement of a desire. For example:

Please listen to my statement.

This is not, in the elocutionary sense, supplicatory. The same is true of many prayers; they simply indicate the desire of the speaker, and the expectation of the promised answer or blessing.

Give ear, O Shepherd of Israel; thou that leddest Joseph like a flock; thou that sittest between the cherubim, shine forth.

Words of supplication, on the other hand, express an intense pleading, which looks upward—as weakness to strength; fearfulness, terror or despair to protecting power; as when Peter said, “Lord, save me!” The whole trend of Psalm

li., "Have mercy upon me, O God, according to thy lovingkindness," etc., has this pleading or supplicatory effect ; so has this passage from Psalm lxxvii. :

Will the Lord cast off forever, and will he be favorable no more? Is his mercy clean gone, forever? Doth his promise fail forevermore?

In this the purpose is not primarily to gain information but rather to express the intense pleading, the uplifted, beseeching attitude here intended by the term "supplication." The same will often be heard in conversation, when the feeling of weakness appealing to strength is portrayed. For example :

Do not close the door upon your child !
Do not leave me here alone !

And literature, especially the drama, contains many such examples :

O, Hubert, save me from these bloody men !
Kneel not, gentle Portia.
Have patience, gentle friends.
Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny !
O, Hamlet, speak no more.

This relation is symbolized by a rising slide, variable in extent from third to octave. It is usually, and almost necessarily, accompanied by a perceptible swell.

Examples.—Find or make examples of all the above varieties of incompleteness, and of momentary completeness.

3. **Assertion.**— This is, subjectively, the purpose to point out that which is new, unknown, unfamiliar, or specially important in the connection ; or that which, for any reason, would be likely to escape the attention of the hearer. Objectively, it is such marking of the emphatic words as will secure this object. Its symbol is the falling slide, but, unlike the falling slide of completeness, the assertive slide is usually not accompanied by a distinct pause. It is continuative ; that is, the voice moves downward and onward at the same time. It is the most convenient way of marking that which is usually called the emphatic word of a sentence.

I gave him those keys.

I gave him those keys.

I gave him those keys.

I gave him those keys.

I gave him those keys.

Moses gave you not that bread from heaven ; it was not Moses that gave you that bread from heaven.

This is the *first* plan I have to submit.

4. **Assumption.**— This is, subjectively, the taking for granted of that which may be supposed to be already in the mind of the listener, either from having been previously mentioned or strongly implied, or because it is a matter of common information. Objectively, assumption consists, usually, in the absence of distinct inflection ; the voice moving easily forward, often with a tendency to the rising slide, like that of subordination, but always governed by the general trend of the mel-

ody in the sentence. This light and unemphatic motion of the voice simply says, "What I am saying now is perfectly familiar to you, just look forward and see what I am going to point out." For example:

I know that virtue to be in you Brutus.

The skies are painted with unnumbered sparks,
 They all are fire and every one doth shine ;
 But there's but one in all doth hold his place :
 So in the world ; 'tis furnished well with men,
 And men are flesh and blood and apprehensive ;
 Yet in the number I do know but one
 That unassailable holds on his rank,
 Unshaked of motion.

And Brutus is an honorable man.

This, as first said, is simply assumed, as that which every one knows, of course ; later, it has a distinctively assertive, ironical significance.

REMARK.—As to what may be assumed and what may be asserted, the speaker must always consult the intelligence of his audience, the circumstances of the speech, and especially the particular connection and bearing of the sentence in question. Too much assumption renders the delivery weak and inadequate, because too commonplace ; too much assertion is an insult, as it underestimates the intelligence of the audience.

5. Complex Relations.—Completeness, incompleteness, assumption, and assertion are usually simple in their nature. We have also many cases of composite or combined relations, expressing in the same word or phrase different simultaneous notions. Such complex relations often need some special symbol in the intonation ; and for this use the circumflexes are naturally adapted.

The double motion of the voice upon a single sound or group of sounds is an instinctive type of the double purpose in the speaking mind. The following alliterated rule carries more than a mnemonic significance :

Slides are simple, circumflexes are complex.

The double sense suggested by a circumflex is most apparent in the case of irony.

He is a nice man.

So in many a joke ; as, when a highway is torn up for repairs, one says :

You call this imprôving the roads, do you ?

Or in a pun :

Now is it Rôme indeed, and Rôm enough, when there is in it but one only man.

Also in a serious play upon words, as :

Not on thy sole, but on thy soûl, harsh Jew,
Thou makest thy knife keen.

Seêms Madam ! Nay, it is. I know not seêms.

We recognize three distinct types, or varieties, of this composite relation.

(a) *Comparison or Contrast, with Completeness or Assertion.* This supposes two elements in the thought and usually implies, rather than states, the holding of the two before the attention at the same moment. Its vocal symbol is the *falling circumflex* [^].

Comparison usually takes the interval of about a third and return ; Contrast about a fifth. Com-

parison more easily *carries over* the thought from one thing to another, while contrast sets one thing sharply up *against* the other. For example, Comparison :

Jôhn, too, has come.

I. e., John came, as well as Charlie. Contrast :

It is ôpen, I say.

That is, it is open instead of closed.

When both members of the antithesis or of the comparison are separately and fully expressed, and when the parts stand close together, they usually take contrasted *slides* instead of condensed or circumflex, inflection ; as :

I come to bûry Caesar, not to praîse him :

Whereas, "I come not here to talk," would require a circumflex upon *talk*, since the other member of the antithesis is only implied.

This is not the ônly reason.

Here the other reasons that might be named are suppressed, and the word "only" must imply the contrast. It will need the circumflex.

(b) *Comparison or Contrast with some form of Incompleteness.* This is rendered still more complex by the addition of an element of subordination, negation, interrogation, or some other type of incompleteness. Its symbol is the wave [~].

Could I but knôw this now !

Here the contrast between knowing and only

surmising, is joined with anticipation, doubt, or uncertainty.

Some do.

Here the contrast is coupled with a negation, implying, many, on the contrary, do not.

I do not like your faults.

This implies plainly a contrast, with negation or concession.

The fact of their involved double significance renders these forms especially useful in sarcasm, raillery, etc. They may, however, be legitimately used in wit and humor. They often express surprise, which is really a contrast between what was expected and what is seen. They are legitimately used whenever it is most economical to imply double relations of thought, rather than explicitly to state both of the combined ideas.

(c) *Affirmation with Incompleteness.* This is similar to Assertion; but differs from it in these two respects:

(1) Assertion is more objective, designed to point out some element in the thought to the notice of the listener, while the Affirmation with Completeness is more subjective, indicating somewhat the attitude or feeling of the speaker.

(2) While Assertion has coupled with it a certain incompleteness, it is only that of connectedness or subordination, which is of the weakest kind. Affirmation with Incompleteness, on the other hand, joins with the stronger subjective

attitude an interrogation, a negation, an entreaty, or some one of the more distinctly expressive types of incompleteness. It is thus essentially double in its significance, combining a positive and a negative element of thought; typically, an assertion and an appeal. This double significance appears plainly in such expressions as:

You won't gǒ,

When it means: You will not gò, will you?

You don't beliěve that,

Meaning: You do not believe ìt; do you?

This is what I shall dó,

That is, I shall do this — I don't care what you dó. As in this case, so usually, the twofold thought could be made more apparent by *separating* the elements which are packed into one briefer form. The vocal symbol of this double relation is the rising circumflex [˘].

The office of the inflection in the interpretation of such twofold expression is, most economically to suggest the hidden or implied element. The two motions of the voice united in one, naturally symbolize the two motives in the mind, combined in one. We must not regard the phraseology alone, but must seek to find all that is naturally implied, considering the context and the circumstances of the utterance.

Examples and Directions for Study.—Analyze selections in all styles, noting first the gen-

eral features of Assumption and Assertion, Completeness and Incompleteness, Comparison and Contrast; and afterward the particular reasons for assuming or asserting, the specific kinds of Completeness or Incompleteness, and the precise *combinations* of ideas constituting complex relations. Reduce complex forms to separate, simple propositions, as in the examples above under, Complex Relations.

Precision in the discernment of these thought-relations through their vocal symbols will, in a reflex way, greatly aid clearness of style in writing, and will be indispensable to clearness in vocal interpretation. Train both ear and voice to fine discernment in the use of these variations of pitch. Use at first the exact intervals of the musical scale as indicated above. In studying slides follow this order: Take two musical tones, as *do, re*; slur them; sing the slurred notes to a single syllable; for example, "one." Now slur again, but this time perceptibly diminish the second tone; sing it a third time diminishing it still more; continue to diminish the second tone until it is heard, not as a separate and distinct sound, but as a vanish of the first tone. You will now have essentially the rising slide of the second, which typifies subordination, pointing onward rather than upward. Now count numbers; one, two, three, four, five, six, seven, eight, nine, ten, rapidly; using these degrees of pitch; next take rapid clauses naturally illustrating subordination, and speak these upon the same interval.

I have of late — but wherefore I know not — lost all my mirth, foregone all custom of exercises ; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory ; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours.

But as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region ; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work ;
And never did the Cyclops' hammers fall
On Mars's armour, forged for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.

Do the same with the interval of the third, using after the numerals such examples as those given above under "Anticipation." Practice the fourth and the fifth in the same way, using numerals and examples expressing negation and interrogation respectively.

A very good technical drill is the following: Upon the second, after singing it as a slur, repeat rapidly such a sentence as this: "The numerals are one, and two, and three, and four, and five, and six, and seven, and eight;"—then take the third and say: "If it should be óne, or twó, or thrée, or fóur, or fíve, or síx, or séven, or éight;" then the fourth, saying: "It is neither óne, nor twó, nor thrée, nor fóur, nor fíve, nor síx, nor séven, nor éight; then the fifth, with this: "Is it óne? is it twó? is it thrée? is it fóur? is it fíve?

is it six? is it seven? is it eight? Now take the falling slides for momentary completeness: It is òne, and twò, and thrèe and fòur, and five, and six, and sèven, and èight; then take the falling circumflex: it is ône, not twó; it is twô, not thrée; it is thrêe, not fôur; it is fôur, not five; it is five, not six; it is six, not séven; it is sêven, not èight. Illustrate the "wave" by this clause: If it were only òne instead of more. The rising circumflex by this: Is it but òne? which is equivalent to these two clauses: You mean only òne dó you?

Now it is not maintained that all voices uniformly measure thought-relations in exact musical intonation. Careful observation, however, shows that the majority of voices do give approximately such intervals as are indicated above, and that the average listener does interpret the inflections as here given. There are as great differences between different kinds of rising slides as between rising and falling slides. There are as marked contrasts among circumflexes as between slide and circumflex.

Inflection is a *generic* term, under which belong the species and varieties here given. It is indefinite and undiscerning to say "*the* rising inflection." So, it means nothing to say "*the* circumflex." Expressive speech depends largely upon accurate, intelligent, facile use of the elements of discrimination. They are not, however, to be sought as an acquirement, or as a nicety of vocalization, merely, but always as the minute measurement

of thought-relations. The logical properties of the thought should therefore should always be recognized first, and *distinctly*. Never "try on" a passage by first speaking it aloud to see whether it sounds well, and then inferring what it might mean; but settle the meaning first, and then employ the tools of expression. This process may, at first seem mechanical, but it is really no more so than choice of words, or decision as to the construction of sentences. Even more than those grammatical and rhetorical operations, this expressional habit will rapidly become instinctive and automatic. A fine discernment of shades of meaning through intonation will greatly assist in interpreting spoken thought, and in reading character. The discriminative properties of intonation are the nicest indications of a cultured mind.

The following passages are specially favorable for discriminative analysis:

John ix.

I Cor. xv. 35-54.

Hamlet, Act I, Scene I, lines 1-60.

Hamlet, Act I, Scene 2, lines 160-260.

Hamlet, Act 5, Scene 1, whole scene.

CHAPTER V.

THE DISCRIMINATIVE PARAPHRASE.

As in Deliberation, so here, the purpose of making the paraphrase will be to oblige the reader to restate the thought; and so to produce a momentary, fresh and accurate impression of the thing to be said. The purpose in Discriminative Paraphrase will differ from that in Deliberative in this respect: discrimination deals definitely with relations of ideas and thoughts, and the paraphrase that shall assist in grasping and revealing this discriminating property in the utterance, must concern itself chiefly with the **relations of the elements**. In general, therefore, the Discriminative Paraphrase will employ some **change of structure** in the words.

Paraphrase to Reveal Completeness or Incompleteness.—Under this head the most frequent and the most important will be that reconstruction and amplification of the text which will reveal and justify the relation we have called “momentary completeness.” The reason for this is found chiefly in the fact that the prevailing tendency, brought largely from the primary school, is “to keep the voice up till you come to a period.” Now nothing can be more obvious than that many phrases and clauses marked only by a comma, and frequently by no punctuation whatever, are still

momentarily complete; that is, the separate parts of the thought are not viewed as depending upon one another in any logical or rhetorical sense, but have, each one, its separate, individual force. Now this essential separateness in such elements is both revealed and justified by *expansion* of the compact phrases, usually such expansion as will make of each one a grammatically complete proposition, allowing punctuation by periods, or at least by semicolons or colons.

Authors differ greatly in the matter of punctuation. Victor Hugo, for example, inclines to punctuate largely with periods; thus announcing to the reader the separateness and completeness of each element in the thought. Notice this paragraph:

He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left — the sand half-leg deep. He throws himself to the right; the sand comes up to his shins.

Behold him waist deep in the sand. The sand reaches his breast; he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it — silence. The eyes still gaze, the sand shuts them — night. Now the forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves and shakes, disappears. It is the earth-drowning man. The earth filled with the ocean becomes a trap. It presents itself like a plain, and opens like a wave.

Now contrast with this a not dissimilar passage by Dickens:

I wrapped myself in my clothes as quickly as I could, and ran into the street, where numbers of people were before me, all running in one direction,—to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea. Every appearance it had before presented bore the appearance of being *swelled*; and the height to which the breakers rose and bore one another down, and rolled in, in interminable hosts, was most appalling.

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat,—which she did with a violence quite inconceivable,—beat the side as if it would stave it in. Some efforts were being made to cut this portion of the wreck away; for, as the ship, which was broadside on, turned toward us in her rolling, I plainly descried her people at work with axes—especially one active figure, with long curling hair. But a great cry, audible even above the wind and water, rose from the shore; the sea, sweeping over the wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

A comparison of these two passages shows that the punctuation is neither definite nor quite self-consistent in either case. The final decision as to what constitutes a complete or incomplete element in the thought, must, after all, be made by the reader, according to his judgment of the relative importance of each item and of the necessity for giving it the undivided thought at the instant.

Take the first of these passages and change its structure. Unite the short periods of Hugo into mutually dependent and subordinate clauses. Take the separate elements in Dickens' descrip-

tion, and make a complete proposition of each one. Note the differences in the descriptive power.

Note this passage from Charles Sprague on the American Indian :

As a race they have withered from the land. Their arrows are broken, their springs have dried up, their cabins are in the dust. Their council-fire has long since gone out on the shore, and their war-cry is fast fading to the untrodden west.

Each item amplifying the idea that the race has died out might be a complete sentence, or even a paragraph. It is obvious that if the clauses marked by the commas were read as "incomplete," much of the force would be lost. They must be thought of as separate and entire individually; and to make such mental measurement reasonable the best way is to expand, so arranging the important words that their completeness may appear, thus:

Their arrows, the weapons with which they defended themselves, and the means by which they procured their livelihood in their native forests, lie scattered and broken. The native springs at which they quenched their thirst have been exposed by the woodman's ax, and their sources have been dried up. You may search for their council fires. You will not find one upon any shore. You may listen for their war-cry. Its wild sound echoes no more.

Poetry has perhaps more cases of momentary completeness; and here the danger of obscuring the sense by failing to observe relations of completeness and incompleteness is vastly greater, because the rhythmic force of the verse is likely

to carry the mind over many compact expressions. Observe this relation in the following on "The Launching of the Ship," by Longfellow :

We know what master laid thy keel,
What workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat,
Were forged the anchors and thy hope.

Here we have nothing but the comma, and sometimes not even that, to separate elements which are momentarily complete. To express this momentary completeness the passage might be paraphrased somewhat as follows :

We are well assured of the masterly architecture which has planned thy structure. We know well what diligent and capable hands have fashioned together the different parts of thy wondrous mechanism. We know that minute attention has been given to every mast. The overseeing eye has not failed to note the shape and strength of each separate sail. Minute inspection has been given to the strength of every rope. In our imagination we hear the ringing of the anvil. As we listen, we catch the beat of the hammer ; we feel the fervid flame in the forge. We know that all these forces were combined to give thee thy perfected shape.

No paraphrase would be needed in the following passage from "Hiawatha," to show that each one of the tribes mentioned is thought of as separately as if there had been devoted to each a complete paragraph describing the coming of each tribe to the council.

Down the rivers, o'er the prairies,
Came the warriors of the nations,
Came the Delawares and Mohawks,

Came the Choctaws and Camanches,
Came the Shoshonies and Blackfeet,
Came the Pawnees and Omawhaws,
Came the Mandans and Dacotahs,
Came the Hurons and Ojibways,
All the warriors drawn together
By the signal of the Peace-Pipe,
To the Mountains of the Prairie,
To the great Red Pipe-stone Quarry.

“*Incompleteness*,” on the other hand, may often be employed, even when we have strong punctuation, as semicolon, colon, or period:—as in these sentences:

We die, but leave an influence behind us that survives. The echoes of our words are evermore repeated and reflected along the ages. It is what man *was* that lives and acts after him; what he *said* sounds along the years like voices beyond the mountain gorges; and what he *did* is repeated after him in ever-multiplying and never-ceasing reverberations.

The period after “survives” would seem to indicate completeness; so, indeed, it is—but that of “momentary completeness” rather than finality, and without any severe strain upon the sense we might change both the punctuation and the relation of clauses, making it read as a preparatory or anticipatory clause introducing the sentence following; thus:

The surviving influence of every man causes his words and deeds to be repeated after him.

Take also the following sentences:

The seed sown in life springs up in harvests of blessings or harvests of sorrow, whether our influence be great or small, whether it be good or evil; it lasts, it lives somewhere, within

some limit, and is operative wherever it is. The grave buries the dead dust ; but the character walks the world and distributes itself as a benediction or a curse among the families of mankind.

Study the relations of completeness and incompleteness in these clauses, reconstruct the words by use of participial and prepositional phrases ; and change the punctuation so as to obviate the periods as they are given in the text, and locate periods where commas are now written. The thought in this particular case will not be essentially altered. The point in the exercise is, that many passages will occur in which the apparent completeness must be changed to incompleteness and *vice versa*. The thing always to be remembered is, that the punctuation is not to be slavishly followed, but that the real relations of the elements are to be discovered by logical and rhetorical analysis of the thought.

Mahomet still lives in his piratical and disastrous influence in the East ; Napoleon still is France, and France is almost Napoleon ; Martin Luther's dead dust sleeps at Wittenberg, but Martin Luther's accents still ring through the churches of Christendom ; Shakespeare, Byron, and Milton all live in their influence for good or evil ; the apostle from his chair, the minister from his pulpit, the martyr from his flaming shroud, the statesman from his cabinet, the soldier in the field, the sailor on the deck, who all have passed away to their graves, still live in the practical deeds that they did, in the lives they lived, and in the powerful lessons that they left behind them.

Now re-arrange this paragraph. See whether the thought might not be expressed as justly, or even more so, by changing the punctuation and readjusting relations of completeness and incompleteness.

Paraphrase to Show Assertion and Assumption.

A heart that is full of goodness, that loves and pities, that yearns to invest the riches of its mercy in the souls of those that need it—how sweet a tongue hath such a heart ! A flute sounded in a wood, in the stillness of evening, and rising up among leaves that are not stirred by the moonlight above, or by those murmuring sounds beneath ; a clock that sighs at half-hours, and at the full hours beats the silver bell so gently, that we know not whence the sound comes, unless it falls through the air from heaven, with sounds as sweet as dewdrops make, in heaven, falling upon flowers ; a bird whom perfumes have intoxicated, sleeping in a blossomed tree, so that it speaks in its sleep with a note so soft that sound and sleep strive together, and neither conquers, but the sound rocks itself upon the bosom of sleep, each charming the other ; a brook that brings down the greeting of the mountains to the meadows, and sings a serenade all the way to the faces that watch themselves in its brightness ;—these, and a hundred like figures, the imagination brings to liken thereunto the charms of a tongue which love plays upon.

In this paragraph the words “flute,” “clock,” “bird,” “brook,” are cases of “assertion.” A brief paraphrase would reveal this, as: “Listen to the flute.” “Note the stroke of the clock.” “Hear the song of the bird.” “How joyously babbles that brook.” By imagining a complete sentence, thus to indicate or point out these four illustrations, we bring to the front the real point and beauty of the paragraph. The punctuation is no guide to this, nor could it be without greatly marring the melody and proportion of the clauses. The voice, however, may most economically and most logically *suggest* such reconstruction as above indicated. The same is clearly shown in briefer

sentences; as, for example, some from the ninth chapter of John:

And as he passed by he saw a man blind from his birth.

As usually read "blind" is overlooked, and the emphasis is given to "birth"; but certainly the first thing that arrests the attention, and the foremost idea, logically, is that of the man's blindness, not the fact that it was congenital; this appears later. Now to reveal the separate parts of this thought in such a way as to rightly assert "blind," we should have to reconstruct somewhat thus: as he passed by his attention was arrested by a blind man. The man was found, by subsequent investigation to have been blind from birth. Note the relation in the following verse:

They say, therefore, to the blind man, again, what sayest thou of him in that he hath opened thine eyes?

Here the chief assertion is not upon the last word, but upon "thou;" and to reveal and justify the proper assertion, we must invert the words of the text, making it read somewhat as follows: So they say again to the blind man: "Considering the fact that he has opened your eyes, what opinion of him do you entertain yourself?"

In John vi. 32, we have a case of similar inversion which has been made by the Revision. It formerly read:

Moses gave you not that bread from heaven, but my Father giveth you the true bread from heaven.

It is now made to read: "It was not Moses that

gave you that bread out of heaven." This change in the phraseology throws the assertion where it belongs, upon the word "Moses." Similar inversions and changes of phraseology will often need to be made by the intelligent reader for similar purposes. In general, the relation of assumption can be indicated by participial or prepositional phrases, and by dependent clauses; that of assertion, by separate or inverted propositions.

Are not you moved, when all the sway of Earth
Shakes like a thing unfirm? O Cicero!
I have seen tempests, when the scolding winds
Have rived the knotty oaks; and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.

Supposing the "sway of the earth" and the "shaking" to be assumed, and the "you" to be asserted, in the first sentence, these relations would be expressed by paraphrasing thus: In all the swaying and shaking of the earth does nothing move you? In the following lines, supposing the words "tempests," "oaks," "ocean," and "clouds" to be assumed, we might manifest this assumption in a concessive clause, as: Though I have seen raging tempests and scolding winds that could split the oaks, and have seen the heaving ocean rise even to the clouds, yet never until to-night, etc.

On the other hand, suppose that the same words are to be asserted, or particularized; then this

might be expressed by separating the clauses thus :
 I have, in my day, seen horrible tèmpests, I have
 seen winds that would sever the toughest oàks; I
 have seen manifestations of power in òcean; I
 have known it toss the spray in its fury, until it
 seemed as if the waters would reach even to the
 clòuds.

Dec. Here lies the East : doth dot the day break here ?

Casca. No.

Cin. O, pardon, sir, it doth ; and yon gray lines
 That fret the clouds are messengers of day.

Casca. You shall confess that you are both deceived.
 Here, as I point my sword, the sun arises ;
 Which is a great way growing on the South,
 Weighing the youthful season of the year.
 Some two months hence, up higher toward the North
 He first presents his fire ; and the high East
 Stands, as the Capitol, directly here.

Here inversion will be specially serviceable in
 the following cases: "The East is in this direc-
 tion." "Is it not in this quarter of the heavens
 that we see the break of dáy?" "And yon gray
 lines that fret the clouds are the day's mèsengers."
 Again, the two assertions upon "both" and "de-
 ceived" will be effected in paraphrase by making
 two clauses. You shall confess that you are
 deceived ; bòth of you. And the next line might
 be re-arranged thus: The point in which the sun
 rises is in this direction ; and the line,

"Weighing the youthful season of the year,"

must not be so said as to throw the emphasis upon
year, which is, of course, understood. It is the

earliest portion of the year; hence "youthful" must be asserted, and the line might be inverted so as to read, weighing that season of the year which is the earliest. In the following sentence, the word "north" receives the only full assertion. The absence of punctuation will incline the careless reader to neglect the emphasis of this word. If he will stop to recast it, he will see that "north" more logically comes at the end of the sentence; and its true position, as indicating emphasis in the sentence, might well be at the close, thus: "Some two months hence he first presents his fire up higher, toward the north." In the next clause, for a similar reason, we should be obliged to separate the word "east" from the other elements of the sentence, making of it a separate clause, as thus: "Considering, then, the extreme south point of the sun's rising, and the point highest north, where shall we look for the east? That stands just as the capitol does, in this direction.

Take this example from 1 Cor. xv. 50:

Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God.

The principal assertions are upon the pronoun "this," and the expression "flesh and blood." Both of these assertions may be revealed thus: Now the point of the argument, brethren, is this: The spiritual kingdom cannot be inherited by mortal bodies. The twentieth verse of the same chapter is often mistaken.

But now hath Christ been raised from the dead, the first fruits of them that are asleep.

The chief assertion is upon the verb "hath been raised"; and in this verb the distinctive part is the auxiliary "hath," which expresses the fact as already completed. The attention does not need to be called to the idea of raising. The question is as to whether Christ's resurrection is now an accomplished fact. To reveal this, the first clause might be paraphrased thus: But now the resurrection of Christ *has* taken place.

Verse 35 of the same chapter is often misread:

But some man will say, how are the dead raised and with what manner of body do they come?"

The emphasis is often placed upon the words "raised" and "come"; but obviously the idea contained in "raised" has been so many times stated or distinctly implied in the preceding verses that it is now simply taken for granted, or assumed; and the word "come" contains no essential significance, being merely the commonplace filling out of the sentence. The true emphasis will be revealed by paraphrasing thus: But some man will say, this raising of the dead is done how? And when the dead rise they will have what sort of body?

Now with these two words in mind as the central or emphatic words, read the verse as it is in the text. The inversion is not suggested as an improvement upon the style of the Epistle, but as a means of compelling one's mind to recognize the asserted elements in the different clauses.

Complex Relations.— These, as already seen, are cases of combined ideas, expressed by composite motions of the voice, called circumflexes. In order to justify such double motion of the voice the mind of the reader needs to recognize the combined ideas implied in the words. He will make himself surer of this by analyzing, or separating into its component parts, each composite idea.

Be not too t^âme neither.

Here is a plain implication of one member of the antithesis, and it might be expanded thus: As you are not to be extravagant in your expr^éssion, so you are not to be too qu^{ie}t.

O, reform it altogether.

Expanded: Do not be satisfied with a partial ref^orm, finish it.

Ham. I do not well understand that.

Will you play upon this pipe?

Guild. My lord, I cannot.

Ham. I pray you.

Guild. Believe me, I cannot.

Ham. I do beseech you.

Guild. I know no touch of it, my lord.

Ham. It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.

Look you, these are the stops.

Guild. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would

sound me from my lowest note to the top of my compass : and there is much music, excellent voice, in this little organ ; yet cannot you make it speak.

'S blood, do you think I am easier to be played on than a pipe ? Call me what instrument you will, though you can fret me, you cannot play upon me.

Here expansions of the combined ideas may be suggested, as in the following cases ; the second "cannot:" As I have told you ónce, so I must say again. The word "beseech": I have ónce asked you ; allow me to repeàt the request. So in the word "touch": To say nothing of professíonal skill, I do not know the first thing about it. Upon the word "lying" the falling circumflex gives comparison, which might be thus amplified : As easy as it is to lie, so easy it is to play. Then in Hamlet's longer speech :

"Why, look you now — how unworthy a thing you make of me!"

"me" contains a contrast, thus: If you cannot manage a simple ínstrument, what will you do with the human will ?

"You would seem to know my stops."

The word "my" plainly implies a similar comparison. "Do you think I am easier to be played on than a pipe?" Here we have a case of affirmation with interrogation: You consider me easier than a pipe, dó you? And in "fret" we have a case of contrast with incompleteness, that of anticipation, which might be expanded thus: You may indeed attempt to manipulate me as a man

fingers a flute, but though you try to do this, you will not succeed. The triple motion of the voice in the wave made upon the word "fret" doubtless implies this treble thought, or, at least, a double thought, consisting of the two parts, contrast and incompleteness.

Observe similar composite effects in this extract from the quarrel scene in Julius Caesar:

Cas. A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

Bru. I do not till you practice them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they did appear
As huge as high Olympus.

"Practice" might be expanded somewhat thus: Your faults, when kept to yourself, do not disturb me, but you must not employ them upon me. And in Cassius' reply, the word "love" contains evidently, some such contrast as this: It is not, Brutus, so much your suffering of wrong from me as your lack of affection for me. "Faults" has contrast with negation, and might be expressed thus: Your good traits are one thing, your faults another, I do not deny that I dislike the latter. The contrasts implied in "friendly" and "see" suggest this: Although such faults might exist they would not be detected by a friend. And in Brutus' reply, "flatterer's" manifestly contains the contrast between the sincerity of friendship and the hypocrisy of adulation.

Find and expand the contrasts in the following passage :

Ham. Now, mother, what's the matter ?

Queen. Hamlet, thou hast thy father much offended.

Ham. Mother, you have my father much offended.

Queen. Come, come ; you answer with an idle tongue.

Ham. Go, go ; you question with a wicked tongue.

Queen. Why, how now, Hamlet ! What's the matter now ?

Have you forgot me ?

Ham. No, by the rood, not so :

You are the Queen, your husband's brother's wife ;

And — would it were not so ! — you are my mother.

All the arguments previously named in favor of paraphrasing, hold, with equal force, in the Mood of Discrimination. It is, perhaps, more practicable and more useful here than in the other moods of utterance, since here the special purpose is to discover the *relations* between ideas and thoughts ; and these relations can be found in no other way so well as by this device of reconstructing, inverting, and reformulating.

The only danger in the habit is that one may hastily assume an interpretation, and then paraphrase so as to justify or defend his position. It is supposed, of course, that the earnest student will decide upon the meaning of a passage according to rational principles of interpretation, and that he will choose a defensible position, and one that he can justify by a clear and natural restatement of the thought. Such new formation, bringing out the *relations* between the thoughts, constitutes the discriminative paraphrase.

The usefulness of this practice as a mental gymnastic, as well as a special aid to vocal rendering, can scarcely be overestimated. Accuracy, quickness, flexibility, and continuity of *thinking*, are the mental requisites; and the direct results of the discipline will be variety, vividness, freshness, and reality in vocal expression.

CHAPTER VI.

EMOTION.

Definition of Emotion.—Emotion, as a mood of utterance, is directly concerned with the sensibilities. Subjectively, it is the speaker's purpose to reveal his *feeling*, or to allow the feeling to manifest itself, in regard to the subject of discourse; and to awaken similar feeling in his hearers.

We must distinguish between the ultimate, and the momentary purpose, as it regards emotion. The ultimate purpose has reference to the mood or state of mind to which the speaker wishes to bring his listeners finally. The momentary purpose has to do either with the means to that end, or with incidental or parenthetical thought. The ultimate purpose may dominate the whole speech, greatly modifying the feelings in the incidental and intermediate matter. The ultimate purpose may, at first, often be completely covered and concealed. Cases in which the ultimate purpose dominates the whole, perceptibly, are such as the following: "How They Brought the Good News from Ghent," by Browning; "Lochinvar," by Scott; Lincoln's Dedication Speech at Gettysburg; Webster's speech on the White Murder Case, and Blaine's Eulogy on Garfield.

Examples of the temporary concealment of the

ultimate purpose, are: Antony's Funeral Eulogy; Portia's Court Room Speech; Wendell Phillips' lecture on "Idols."

In practical study we must inquire as to both the ultimate purpose and the momentary. The latter will, of course, be subservient to the former, and will be modified by it; yet we must often lose sight, temporarily, of the ultimate aim, and give ourselves up for the moment to the passing emotion.

Nothing is more subtle, more varied in its combinations, more difficult to trace and analyze, than the element of emotion in expression; yet nothing else gives to delivery such color, warmth, reality, and effectiveness. We must, therefore, attempt to survey at least the leading lines of feeling and their means of expression respectively.

Means of Expression.—Of necessity many elements enter into the full expression of emotion, because emotion itself is complex, and is dependent upon many conditions and relations. The cause of the feeling must usually be apparent, and especially must the relations of ideas, out of which the feeling grows, be obvious. Hence the element of discrimination will be present with its interpretative slides and circumflexes. These will mold the *melodies*, (of which we must speak more fully in a later chapter).

On the other hand, feeling, in most cases, acts directly on the will; hence it generally leads to, and justifies, some distinct form of energy. Emo-

tion thus stands logically, and in most cases actually, between the intellectual and the volitional; it is induced by perception of facts and relations, and it leads to the commitment of the will to some definite state or action.

The expression of emotion can not be *fully* given until all the elements of thought and utterance have been analyzed. We may, however, mark its principal features.

The most noticeable element in the expression of emotion is "quality," or "color," of tone. Whatever other elements may be present or absent, if the thought is prevailingly emotional, this tone-element must prevailingly characterize the expression.

REMARK.—A distinction must be made between "quality" and "property." The latter is a generic term; the former, specific. "Property," as here used, means *any essential attribute of tone*; that which inheres in it of necessity; that without which the tone could not exist. Thus the properties of tone are time, pitch, quality or "color," and force.

Quality in tone is that characteristic which depends upon the degree of purity and volume, or of harshness, breathiness, or interruption of vibration. In every case it agrees with the *general* condition of the body; and usually is directly induced by such condition. The bearing, muscular texture, government of breath, gesticulation, facial expression,—in short, the whole pantomimic manifestation of the mind's attitude and action, have very much to do with the distinctive qualities of the voice. Practically, we never study tone-qualities apart

from these analogous elements in pantomimic expression. For the purpose of the present analysis, however, we shall speak of the tone-qualities by themselves.

We recognize six distinct qualities which fit approximately, and under the modifications above named, as many distinct classes of emotions. Each of these we shall give in connection with the particular kind of feeling which it expresses.

1. **Normal Feeling.**—This includes the emotion of the agreeable, the cheerful, the conciliating, the commendatory, or that which may be called simple, natural, or commonplace. This type of feeling lies nearest to the condition in which there is no marked emotion; and yet it must characterize a large portion of our daily speech, and of public utterance. Its chief element is the natural pleasure felt in meeting another mind, and in communicating thought. This, of itself, gives a certain degree of animation and pleasure. As no one department of the mind can be wholly dormant while another portion acts, so, even in the coolest processes of deliberation or discrimination, there will always be a traceable emotion, however slight. This lowest or most common degree, which we have called normal, enters as an element into perhaps ninety per cent. of our daily utterances.

The normal feeling has for its tone-symbol **pure quality**. This is the simplest musical vibration. It is full and resonant, but not necessarily loud. It is the result of the normal action

of the vocal organs. Such action produces the maximum of elasticity, concentration, and resonance, with the minimum of muscular effort. It agrees with the laws of sound, producing a self-propagating, automatic tone-wave.

The "pure tone" is more objective in its effect than any other quality; that is, it transmits with the least suggestion of the personality of the speaker. It therefore fits most naturally that emotional condition which has the least of subjectivity, or of palpable and striking emotionality. The tone, like the mental attitude which it typifies, is characterized by the freshness, elasticity, and freedom which accompanies normal and agreeable activity.

This quality of tone is to be secured :

- (1) By the exercises on the physical vocal charts.
- (2) By singing and chanting poetry and prose.
- (3) By reading musically; that is, preserving the same kind of vibration, but adding clear articulation and rhetorical groupings and inflections. The tone is to be placed in the front of the mouth. All parts of the vocal apparatus are to be flexible, elastic, vigorous, but perfectly easy in their action. The body must be kept in perfect poise, either in repose or in animation; and the whole being is to be animated but restful.

Select for the cultivation of this quality, passages expressing repose, cheer, slight buoyancy, hearty interest, and animation.

Harp of the North ! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O Minstrel Harp, still must thine accents sleep ?
'Mid rustling leaves, and fountains murmuring,
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep ?

Not thus, in ancient days of Caledon,
Was thy voice mute amid the festal crowd,
When lay of hopeless love, or glory won,
Aroused the fearful or subdued the proud.
At each according pause was heard aloud
Thine ardent symphony sublime and high !
Fair dames and crested chiefs attention bowed ;
For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's
matchless eye.

O, wake once more ! how rude soe'er the hand
That ventures o'er thy magic maze to stray ;
O, wake once more ! though scarce my skill command
Some feeble echoing of thine earlier lay :
Though harsh and faint, and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more ! Enchantress wake again !

“ Soldier, rest ! thy warfare o'er,
Sleep the sleep that knows not breaking ;
Dream of battled fields no more,
Days of danger, nights of waking.
In our isle's enchanted hall,
Hands unseen thy couch are strewing,

Fairy strains of music fall,
Every sense in slumber dewing.
Soldier, rest ! thy warfare o'er,
Dream of fighting fields no more ;
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

“ No rude sound shall reach thine ear,
Armor's clang, or war-steed champing,
Trump nor pibroch summon here
Mustering clan or squadron tramping.
Yet the lark's shrill fife may come
At the daybreak from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.
Ruder sounds shall none be near,
Guards nor warders challenge here,
Here's no war-steed's neigh and champing,
Shouting clans or squadrons stamping.”

She paused,— then, blushing, led the lay,
To grace the stranger of the day.
Her mellow notes awhile prolong
The cadence of the flowing song,
Till to her lips in measured frame
The minstrel verse spontaneous came.

“ Huntsman, rest ! thy chase is done ;
While our slumbrous spells assail ye,
Dream not, with the rising sun,
Bugles here shall sound reveillé.
Sleep ! the deer is in his den ;
Sleep ! thy hounds are by thee lying ;
Sleep ! nor dream in yonder glen
How thy gallant steed lay dying.
Huntsman, rest ! thy chase is done ;
Think not of the rising sun,
For at dawning to assail ye
Here no bugles sound reveillé.”—*Scott*.

The quality of mercy is not strain'd,
 It droppeth as the gentle rain from heaven
 Upon the place beneath : it is twice blest ;
 It blesseth him that gives and him that takes :
 'Tis mightiest in the mightiest ; it becomes
 The throned monarch better than his crown ;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings ;
 But mercy is above this sceptred sway ;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself ;
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That in the course of justice, none of us
 Should see salvation : we do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy.—*Shakespeare.*

2. **Enlarged or Deepened Feeling.**—This includes emotions roused by the contemplation of what is noble, grand, sublime, deeply serious, and earnest. This is not abnormal, but *supernormal*. It involves an expansion, an elevation, a broadening and intensifying of emotions that are natural and wholesome. Its physical symbol is the **expanded pure tone**, commonly called "*orotund*." This quality is deeper and fuller than the simply pure tone. The lower chest-vibration is a specially noticeable feature in it. There is a feeling of expansion and of fuller activity throughout the frame. The attitude will most naturally be that of animation, the entire body sympathizing with, and helping to produce, the sense of breadth

and elevation which the tone symbolizes; *e. g.* :

Aspire to a worthy ambition.

Let the torrents, like a shout of nations, answer, God !

It may be accompanied by repose in the bearing : but in this case the feeling is more passive, as when the sense of grandeur, sublimity, etc., is experienced in view of something wholly separate from the speaker's personal activity,—and yet not viewed as oppressive by its imposing grandeur, but rather as simply filling the receiving soul, as :

“These are thy works, Parent of good.”

In the emotions employing the orotund quality there is a stronger *subjective* element:—that is, the speaker is conscious—or upon introspection may become conscious—of his soul as being filled and moved by the sense of nobility. It is natural that such emotions should express themselves by a vocal action which perceptibly fills and thrills the entire extent of the air chambers, and, sympathetically, the entire frame, with deep, voluminous, yet agreeable vibrations.

Such action constitutes, perhaps, the loftiest expression of which man is capable. It may, indeed, be affected, but it then becomes cheap and disgusting. When it is the open channel for great thoughts and worthy feelings, it is noble indeed. Technical study and practice can only prepare the way for natural, unaffected use of this quality.

Begin practice with the simple pure tone, based upon the singing quality, which has the most

normal action of all the parts; then gradually deeper and fuller vibration, taking great care that the tone be not merely louder, and that it never become harsh. Let the poise and the muscular and nervous conditions of the whole body always agree perfectly with the quality of the tone. Let these *induce* the tone. Do not imagine that these expressive qualities of voice can be mechanically produced, or that they can be manufactured independently of the general mental and physical conditions. First secure these broader conditions; cultivate a tone-vibration that can be clearly *felt*, especially in the head, face, and chest. The best vowels with which to begin are oo, oh, and ah. Start these lightly, and with perfectly quiet air column; very gradually increase the volume, being careful not to emit more breath. Continue this practice until the air chambers and the entire frame are perceptibly filled with the vibration. Test the purity of the tone by holding a lighted match before the mouth: the simple vowels, uttered with the greatest fullness, should not flare the flame. Now take such passages as Byron's *Apostrophe to the Ocean*,

Roll on, thou deep and dark-blue ocean, roll !

Or Ossian's address to the sun,

O, Thou that rollest above ; round as the shield of my fathers ;
whence are thy beams, O Sun ; thine everlasting light ? ”

Take also the last part of “ *The Building of the Ship*,” by Longfellow.

Thou, too, sail on, O ship of state.

See, what a grace was seated on this brow ;
Hyperion's curls, the front of Jove himself,
An eye like Mars, to threaten and command ;
A station like the herald Mercury
New-lighted on a heaven-kissing hill ;
A combination and a form indeed,
Where every god did seem to set his seal
To give the world assurance of a man.— *Hamlet*.

1 Rejoice in the Lord, O ye righteous : for praise is comely for the upright.

2 Praise the Lord with harp : sing unto him with the psaltery and an instrument of ten strings.

3 Sing unto him a new song ; play skilfully with a loud noise.

4 For the word of the Lord is right ; and all his works are done in truth.

5 He loveth righteousness and judgment : the earth is full of the goodness of the Lord.

Great is the Lord, and greatly to be praised in the city of our God, in the mountain of his holiness.

Beautiful for situation, the joy of the whole earth, is mount Zion, on the sides of the north, the city of the great King.

Every valley shall be exalted, and every mountain and hill shall be made low : and the crooked shall be made straight, and the rough places plain :

And the glory of the Lord shall be revealed, and all flesh shall see it together : for the mouth of the Lord hath spoken it.

Memorize a few such passages for daily practice.

3. **Suppressed Feeling.**— This includes :

(1) Secrecy or Fear, more objectively considered : that is, imparted to others.

(2) Intensity so great as to change the normal condition of thought and feeling ; impelling outward, while oppressing within, and partially stifling.

The vocal symbol of this emotional attitude is the **aspirated quality**. It results from mingling with the tone unvoiced breath. The suppression of natural vocality corresponds to the suppression of normal communication. This may arise in one of three ways:

(1) From mere exhaustion or weariness; for example:

Now lay me down, and, Floy, come close to me, and let me see you.—*Death of Paul, in Dombey and Son.*

(2) The impulse (a) to impart a feeling of hush, as:

And trembled away into silence as if it were loth to cease.—*The Lost Chord by Adelaide Proctor.*

Or, (b) the impulse to impart a feeling of secrecy, as:

Hush, and be mute, or else our spell is marred.—*The Tempest*, Act iv. Scene 1.

(3) Overpowering intensity, yet not driven in upon itself, but seeking to vent itself. This takes the form of a forced, whistling sound, almost a hiss. For example:

Thou despicable, sneaking wretch!

O, Cursed be my tribe if I forgive him!

It is obvious that (1) and (2, a) are scarcely abnormal, while (3) is wholly abnormal. Correspondingly, the former will not be specially tiresome, either to the listener or to the speaker; but the latter is unnatural and exhausting, as is the emotion which it portrays. The former will be

accompanied by repose of bearing, sometimes exaggerated into lassitude, every portion of the frame being perfectly relaxed. The latter will be accompanied by the opposite bodily attitude, that of animation, or even of explosion, sometimes of recoil, while every nerve will be strained with the conflicting effort to suppress and express at the same time. The articulating organs must act with somewhat disproportionate energy in order to save the utterance from becoming a mere muffled drawl.

In practicing this quality one must be careful to get the right bodily or pantomimic expression, and not to overdo the vocal expression.

4. **Harsh Feeling.**—This includes anger, petulance, cruelty, disgust, irritation, etc. This is clearly abnormal, the sensibilities being in a disturbed, rasped condition. It will be vocally symbolized by a quality of tone which is produced by the admixture of harsh, grating noises made directly by the contraction of the pharyngeal muscles, and indirectly induced by a somewhat tense and knotted condition of the muscles and nerves of the entire body. This general or pantomimic condition must *precede* and produce the vocal condition described. The voice is thus relieved from a great part of the strain which would be necessary if the vocal organs alone were to assume the abnormal condition indicated. The bearing, and the muscular texture of the whole frame will, at the same time, be more expressive

than the harsh vocal quality alone; these pantomimic conditions will largely take the place of vocal harshness. The throat and neck muscles are delicate and extremely sensitive—they must not be violently contorted in any case, not even in the utmost violence of emotion. If, however, the attitude and the general bodily conditions express *disturbance*, which is the essence of this species of emotion, the vocal organs will then sufficiently sympathize, and will produce enough of the rasping sound to typify the abnormal condition of the mind. This will ordinarily be enough to allow the general sense of rigidity to momentarily take possession of the voice. This condition is a perversion of the normal state. It represents disturbance, antagonism, self-conflict; the absence of harmonious and agreeable conditions. Analogously, the tone that represents this mental attitude is produced by a perversion of the natural action, the rigid, disturbed condition of muscle opposing somewhat the natural vibration of the vocal organs. The term "*guttural*" is the technical name of this vocal quality. The word itself, however, is somewhat too narrow, and perhaps misleading, as it points simply to the throat, which is not the only agent in producing this, nor the only seat of the effect. A more accurate and a safer term might be **the rigid or tense voice**.

The bodily attitude inducing and accompanying this tone will often be that of antagonism, modified by some unbalanced position. The poise of

the body will often be disturbed, sometimes momentarily destroyed, thus pantomimically typifying the lack of harmony in feeling and in tone. Examples of this quality are such as the following :

Whence and what art thou, execrable shape ?— *Milton*.

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen,
Drop on you both ! A southwest wind blow on ye,
And blister you all o'er ! — *The Tempest*.

Examples.— Find and practice numerous illustrations, using great care not to irritate the throat too much. If the practice is attended or followed by any pain, irritation, or excessive dryness of the throat, there has been too much contraction of the neck muscles. The needful contraction for this distortion of the tone may be made in the pharynx, that is, the back of the mouth and upper part of the throat. It need not be so low as the larynx, and there need not be any severe strain. This rigid or tense quality is simply the normal or pure tone under the *influence* of the rigid or contorted condition of the *whole frame*. When so produced, it will be found to be both safe, physically, and effective, expressionally. The exaggeration of it produces, at the same time, an abuse of the vocal organs, and an abuse of the sentiment. The following passages are recommended for practice of this "tense" quality :

Much of the Shylock part in "Merchant of Venice."

Parts of Book II. in "Paradise Lost."

5. **Oppressed or Covered Feeling.**— This is an intensely subjective condition of the emotions. It differs from the suppression spoken of above, in this respect: That was essentially objective—the purpose usually was to communicate to some one else the sense of suppression, as in secrecy, fear, or intensity of feeling; here the emotion is driven in upon itself, seeking to hide rather than to reveal itself.

This oppressed feeling is experienced whenever a sense of vastness, solemnity, awe, amazement, deep or superstitious reverence, dread, terror, and the like, causes an impulse to retreat and cover oneself, to shrink away, or escape from sight. It is oftener met in soliloquy than in conversation or open address.

Angels and ministers of grace, defend us !

O, horrible ! O, horrible ! Most horrible !

O, all you host of Heaven ! O, Earth ! what else ?

And shall I couple hell ? O, fie ! Hold, hold, my heart ;—

And you, my sinews, grow no instant old,

But bear me stiffly up.— *Hamlet*.

O, my offense is rank, it smells to Heaven ;

It hath the primal eldest curse upon 't,—

A brother's murder ! Pray, can I not,

Though inclination be as sharp as will ;

My stronger guilt defeats my strong intent ;

And, like a man to double business bound,

I stand in pause where I shall first begin,

And both neglect.— *Claudius*.

In thoughts from the visions of the night,

When deep sleep falleth on men,

Fear came upon me, and trembling,
Which made all my bones to shake.
Then a spirit passed before my face ;
The hair of my flesh stood up.—*Job* iv. 13-15.

The kind of voice that pictures this mental condition is termed the **pectoral quality**. It is characterized by deep vibrations that are largely held within the chest, instead of being fully communicated to the outer air, as in the case of the other qualities. In its extreme degree it becomes a half-smothered shudder within the chest; hence its name. The tone comes "ab imo pectore." It might well be called the *oppressed* or *shuddering quality*.

Its most useful applications are not found in extreme cases, but in milder forms, in which a slight covering of the tone expresses the cloud or vail of reverence, deep compassion, wonder, or introspective meditation, as well as the more marked varieties, such as awe and horror. The whole bodily attitude and action must agree with, and help to produce, this tone, else it will be superficial and affected. The attitude will generally be some degree of recoil, the muscles greatly relaxed in the more passive forms of reverence, and more tense in the active forms, as terror, horror, etc.

Good examples are the following scenes in *Hamlet*: Act v. Scene 1 (considerable parts); Act i. Scene 4; Act iii. Scene 1, some parts of the soliloquy beginning, "To be or not to be"; Act iii. Scene 3, the usurping king's attempted prayer.

6. **Agitated Feeling.**—This, also, may be deep, but lacks the impulse to cover itself. It is more self-revealing and communicative. The feeling is such as to shake the soul. There is a quivering and trembling of the sensibilities. It is found in two main types which are seemingly opposite.

(1) Merriment, laughter, glee ; as :

You must wake and call me early, call me early,
 mother dear ;
 To-morrow 'ill be the happiest time of all the glad
 New year ;
 Of all the glad New year, mother, the maddest, mer-
 riest day ;
 For I 'm to be Queen o' the May, mother ; I 'm to
 be Queen o' the May.— *Tennyson*.

(2) Pity, grief, tenderness, compassion ; as in the following :

I have been wild and wayward, but you'll forgive me now ;
 You'll kiss me, my own mother, and forgive me ere I go ;
 Nay, nay, you must not weep, nor let your grief be wild,
 You should not fret for me, mother, you have another child.

And now, farewell ! 'Tis hard to give thee up,
 With death so like a gentle slumber on thee !
 And thy dark sin ! Oh, I could drink the cup,
 If from this woe its bitterness had won thee.
 May God have called thee like a wanderer, home,
 My lost boy, Absalom !— *N. P. Willis*.

In either case the element of agitation does not reside simply in the utterance ; it is a property of the thought, or, more strictly, it is an attitude of the speaker's mind. It must be mentally measured antecedent to any consideration of how it shall be

expressed. The question is, in the interpretation of any given passage: Is the feeling such as to occasion this agitated or trembling condition? If so, we have a reason for applying its specific representative, which is the **tremulous quality**. This consists in the shaking, wavering, or interrupted action of the voice. It is a sensitive and refined tremulousness, not a violent and mechanical "tremolo." This cannot be produced mechanically; it is vital that the whole frame participate in the thrill and quiver of the emotion; the tone will then reflect delicately and expressively the sentiment of the mind. The bodily attitude may be that of animation or of recoil, possibly that of explosion: whatever it be, face, hands, shoulders, and chest—in short, the whole frame—must *first* indicate the feeling and induce this sympathetic condition of the voice.

Examples.—We may suggest a somewhat wider range than the foregoing analysis has indicated. Selections for the cultivation of this property may be those expressing intense merriment, jollity, ridicule (when jocose), pity, extreme tenderness, pathos, grief, rage, mere weakness (as of old age or sickness) extreme hesitation, fright or self-consciousness.

In addition to the examples above given many others may be found in Hamlet, Macbeth, Merchant of Venice, Julius Caesar; in many graphic descriptions, occasionally in orations, and not infrequently in natural, unconventional conversation.

Caution.— The student must not suppose that these qualities may be mechanically produced, as stops are drawn on the organ; they must be, in every case, the outgrowth of two things:

1. The sensitive, sympathetic condition of the mind, appreciating and keenly realizing the emotional significance of the passage to be delivered, and,

2. A thoroughly trained and responsive physical frame.

Moreover, it is not supposed that these qualities in any satisfactory degree can be cultivated by mere printed prescription. They all must be *heard* to be appreciated or understood. Yet the hearing of examples, however good, without some rational principle of *interpretation*, will result only in imitation, which is of all things most disastrous to expression.

The purpose in giving the above analysis in the order in which it is here presented, namely, the mental condition before the physical means of expression, has been to *prepare the mind* rightly to measure the occasions for the use of these different qualities, and so to facilitate both the spirit of interpretation and the technical development; for, as already said, even the technique itself develops more rapidly under the guidance of an analytic and sympathetic insight.

There is a tendency in all young readers and speakers to overdo these emotional effects. Their value will depend upon their delicacy and subtle-

ness. During the process of technical preparation there may safely be a degree of exaggeration in these tone qualities; but as soon as they are applied to the purposes of actual expression, they must be employed with prudence and moderation. They must be mixed as an old painter declared his colors were mixed, "with brains." It is certain that the emotional properties constitute the life-like colors, the "tone" of most word pictures. The rhetorical reader or speaker will never seek highly impassioned extracts for the mere display of his vocal technique; but the faithful interpreter must not fail rightly to measure this element, which is so vital in a large proportion of spontaneous utterance.

CHAPTER VII.

EMOTIONAL PARAPHRASE.

As in the other moods, so here, the purpose of paraphrasing will be to restate, to expand, sometimes to contract — always to change — the phraseology, in such a way as to compel the reader to re-form the image, and revivify the feeling connected with the thing to be spoken. In the nature of the case, emotional paraphrase will be less calculating, possibly less logical, more spontaneous and unpremeditated than paraphrases employed in the other moods. It will, also, necessarily be more subjective; yet it may reveal facts and relations justifying the feelings conceived, or the attitude of the sensibilities; and in this view it will have an objective character. In general there will be these two ways of paraphrasing:

(1) Objective, showing occasion, circumstances, etc., calling for such and such feeling, and,

(2) Subjective, consisting largely in the addition of qualifying terms, as adjectives, adverbs, exclamations, expanded expressions, phrases, clauses, etc., which may more fully reveal the speaker's attitude toward the thing to be said, toward the audience, or anything connected with the utterance.

We shall take up the different classes of feeling as given in the previous chapter.

1. **Normal Feeling.**—This class, of course, occupies the most neutral ground and covers many utterances which will be classed, in an expressional analysis, as predominantly deliberative or discriminative, rather than emotional. They are recognized here because even the subordinate degree of emotionality which many of them contain, needs to be put to account in the coloring of the delivery.

Considered objectively, the only paraphrasing or comment needed in the majority of such utterances will be the indication of the circumstances which make the communication agreeable or pleasant. Typical cases of this would be the ordinary rhetorical introduction. In this it is quite common for the speaker to express, in words, many of the attendant circumstances and conditions of his appearance before the audience. This is done for the very purpose of which we are now speaking; namely, to induce in his own mind and in the minds of his hearers an agreeable, pleasant emotional condition. Often the verbal utterance of such introductory considerations consumes needless time, and fails, after all, to secure its purpose as well as that purpose might be gained by the author's thinking or saying to himself the same or similar introductory remarks.

It is almost always true that the speaker himself will need to *think* many more sentences than it will be safe or wise to speak.

The following is the very gentlemanly conver-

sational introduction of Dr. Richard S. Storrs in his lectures on "Preaching Without Notes".*

Mr. President : Young Gentlemen :—

There will be no misunderstanding between us, I presume, as to my general purpose and plan in coming hither, or in what I am to say to you now and hereafter. I do not come, of course, to deliver systematic and elaborate lectures, on the subject upon which I am to speak. You have professors to do that ; with leisure, skill, and an aptness for the office which I do not possess ; and I should only be intruding myself upon their function, without invitation and without warrant, if I were to attempt anything of the kind. I have come simply to talk with you a little, in a familiar way, of the conditions of success in preaching without notes ; and to offer some thoughts, concerning these conditions, which are suggested to me by my own experience.

I have thought, in looking back on my Seminary course, that I should have been glad if some one who had entered the ministry before me had then told me, frankly and fully, as I hope to tell you, what he had learned by any efforts which he had made in this direction. So I have cheerfully accepted the invitation to do for you what I see I should have been glad to have had some one else then do for me.

I am somewhat abashed, I confess, at finding so many present whom I have not come prepared to address : Professors, Secretaries, Clergymen, Lawyers, Editors, and others—many of them masters of every art and power of eloquence, as I am not, and far better qualified to instruct me on the subject than I am to give suggestions to them. But I shall not be diverted from the one purpose which has brought me hither—to talk familiarly and freely to you. If what I am to say shall seem common-place, as very likely it will, to these gentlemen whose presence I did not anticipate, I can only remind them that they are not here at my invitation, and that if they choose to take part of their purgatory

* Preaching Without Notes. Three lectures delivered before the students of Union Theological Seminary, N. Y. City, Jan., 1875 ; by Richard S. Storrs, D.D., L.L.D. Dodd & Mead, New York.

in this life, and in this particular fashion, we cannot object. But I have only you to speak to ; and shall not turn aside to consider whether that which is in my mind is, or is not, what they have come to hear.

As I said, the suggestions which I make will be largely those derived from my personal experience. I do not know that you will find much profit in them, for I remember the remark of Coleridge that "experience is like the stern-light of a ship at sea : it enlightens only the track which has been passed over." There are such differences between men, in temperament, habit, mental constitution, the natural and customary methods of work, that the experience of one may not suggest much of value to another, and I shall not be disappointed if mine is not very serviceable to you. Indeed, this matter of speaking freely to a public assembly, without notes, is eminently one in regard to which every man must learn for himself ; and no one can make his own method a rule for another, unless he can simultaneously change minds with him—a thing which in our case would be neither possible for me, nor perhaps profitable for you. Still : the rules which experience suggests are likely to be better than those which theorists elaborate in their libraries ; and I have got more help myself from hints of others, working in the same direction, than from any discussions in learned treatises. So I shall give you what I can, and hope for the best ; and if any thing which I may say shall prove to be of service to you, I shall be amply rewarded for the work.

Now while no fault is to be found with this introduction, considering the nature and circumstances of the lectures, and considering also the fact that they were extemporaneous and conversational, yet it is obvious that in many other conditions it would not be admissible to make so extended an introduction of this nature ; but is there any word in this introduction which the speaker could have afforded to dismiss from his own mind ? Are there not, on the contrary, many more facts, considerations and feelings implied,

than have found place even in this full expression?

Notice also the introduction to a similar course of lectures by Dr. Taylor.*

“What can the man do that cometh after the King?” My two distinguished predecessors in this Lectureship, unmindful of the generous order of Boaz to his reapers, to “let fall some of the handfuls of purpose” for the poor Gentile gleaner, have so thoroughly swept the field, that nothing is left for me save here and there an ear. This would be hard for anyone; how much more for one who has to confess that he is, as yet, a learner in the department in which they are masters! For two and twenty years I have been striving to reach my ideal of the Christian preacher, and it seems to me as if I were to-day as far from it as ever. Always, as I have appeared to advance towards it, it has fled before me, and still it hovers above and beyond me, beckoning me on to some attainment yet unrealized. Never did it seem to me so difficult to preach as it does to-day. The magnitude of the work grows upon me the longer I engage in it; and with every new attempt I make, there comes the painful consciousness that I have not yet attained. Twenty years ago, I thought I could preach a little, and flattered myself that I knew something about Homiletics. Now I feel that I am but a beginner, and the thought of addressing you upon such a subject fills me with dismay. Still we may get on well together if only you will consent to regard me as a fellow student, or at least as an elder brother, striving with you after the same end, and speaking to you out of the fullness of his heart, that he may warn you to avoid the mistakes which he has made, and stimulate you to aim after that efficiency upon which his own heart is set.

Compare with these the brief, condensed sentences reported to have been given by Daniel Webster as an introduction to his famous speech in the “White Murder Case.” It is probable that at

* The Ministry of the Word, by Wm. M. Taylor, D.D., Anson F. Randolph & Co., N. Y.: A course of Lectures on Preaching, delivered at Yale, Union, Princeton, and Oberlin.

this distant day we have not the full introduction as Webster spoke it in the court room, but, rather, the condensation of compilers and publishers. Nevertheless it serves our purpose as well, perhaps even better, as illustrating how many implied thoughts and considerations must be passing through the speaker's mind during the utterance of the brief introduction, in order to give the necessary tone and color to the few words he says.

Against the prisoner at the bar, as an individual, I cannot have the slightest prejudice. I would not do him the smallest injury or injustice.

Now it is evident that these few words are packed full of conciliation and kindly feeling, belonging precisely to the class we are now considering. The brief words themselves, however, must be infused with the feeling suggested to the speaker's own mind, by mentally saying many additional things, while speaking to the jury the brief sentences quoted. The mental amplification might be somewhat as follows:

I am simply a citizen, and a representative of the bar, making it my business and my duty to attend to the demands of justice. It cannot be an object to me, in such a case as this, to secure the conviction and punishment of a man who has never done me, personally, the slightest injury. The prisoner is a fellow man, toward whom, as such, I have the feeling of companionship and brotherhood as toward any other man. There can be nothing in the relations between us to cause me to feel otherwise. Indeed, there are no particular relations existing between us. I am here simply, gentlemen, an honest, unprejudiced man, as you all know me, to seek the interests of justice. Let me then ask

you, first of all, to lay aside—if you have conceived any such—all feelings of suspicion toward me, as if I would wrong this poor fellow, or as if I could have any other interests in the case than those of good will and that which is best for all.

It is not simply in oratory that such amplifications are to be supplied. Anything in literature, when read aloud, is to be vocally colored by such considerations as the reader may suppose to have been in the mind of the writer in connection with the words penned. Take, for example, this apparently dry and unemotional sentence with which Macaulay introduces his *History of England*.

I purpose to write the history of England from the accession of King James the Second down to time which is within the memory of men still living.

We can mentally add many considerations showing the interest and enthusiasm of the great historian in his work, the pleasure which he has had in collecting his material, and the satisfaction he feels in being able now to present it to the public. All these considerations, doubtless, are contained in the words. We cannot wholly separate the result from the processes which produced it, and the emotional states which accompanied those processes.

The same would be much more strikingly true in the introduction to such stories and descriptions as are primarily designed to give pleasure in the communication. The author is to be thought of as conversationally and agreeably conveying to you many side-remarks which would reveal this

attitude of affability, of approachable, friendly intercourse. We often speak of "reading between the lines"; and the phrase indicates a real thing. It might be extended to "reading between the *words*." All such interlineations, when designed to interpret the emotional attitude of the writer or speaker, constitute a legitimate emotional paraphrase. Dickens has many passages which are to be so treated mentally; so has Irving; so have most of the writers of fiction. We not only rob ourselves of much possible comfort and pleasure in the reading; but, doubtless, rob the writings of much of their intended significance, when we receive them coldly or without any mental measurement of the emotions which prompted and accompanied them.

In the following paragraph from Dickens' "A Child's Dream of a Star," interpolate the emotional matter that seems to you to be naturally implied.

There was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister who was a child, too, and his constant companion. They wondered at the beauty of flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the water; they wondered at the goodness and power of God who made them lovely.

Also, in this, from a chapter of "The Newcomes," by Thackeray:

If we are to narrate the youthful history not only of the hero of this tale, but of the hero's father, we shall never have done with nursery biography. The gentleman's grandmother may delight in fond recapitulation of her darling's boyish frolics and early

genius, but shall we weary our kind readers by this infantile prattle, and set down the revered British public for an old woman?

Do the same in this extract from a letter by Charles Kingsley.*

Here I am, in a humble cottage in the corner of a sunny green. A little garden, whose flower beds are surrounded with tall and aged box, is fenced in from the path with a low white paling. The green is gay with dogs, and pigs, and geese; some running frolic races, and others swimming in triumph in a glassy pond where they are safe from all intruders. Every object around is either picturesque or happy, fulfilling in their different natures the end of their creation. Surely, it must have been the special providence of God that directed us to this place! and the thought of this brightens every trial. There is independence in every good sense of the word and yet no loneliness. The family at the Brewery are devoted to Charles, and think they cannot do enough for him. The dear old man says he has been praying, for years, for such a time to come, and that Eversley has not been so blest for sixty years. Need I say rejoice with me? Here I sit surrounded by your books and little things which speak of you.

2. **Enlarged or Deepened Feeling.**— Mental amplifications may here be made, tending to enhance the reader's conception of the elements of nobility, depth, grandeur, sublimity — all fullness of feeling. This may be done:

(1) Objectively, by showing added considerations, facts, arguments, or circumstances which may cause the mind longer to dwell upon, and more fully to receive, the emotional significance.

(2) Subjectively, by the addition of exclamatory

* Taken from: Charles Kingsley, *His Letters and Memories of his Life*, edited by his wife: Chas. Scribner's Sons, N. Y.

or other emotional elements in the phraseology, which shall expand the expression.

Literature is full of cases in which such expansion actually is made in words. We will notice, first, some of these cases, and then others in which the expansion is only implied. Of the first, or verbally expanded, take these examples as illustrating (1) above; that is, the objective amplification, by expansion; yet giving the emotional significance. Take this passage showing Antony's estimation of Brutus:

This was the noblest Roman of them all;
All the conspirators, save only he,
Did that they did in envy of great Cesar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle; and the elements
So mixed in him, that nature might stand up
And say to all the world, "This was a man."

—*Julius Caesar*, Act v. Sc. 5.

For the second, or subjective expansion, study this exclamatory passage from Coleridge's "Hymn to Mont Blanc:"

Awake, my soul! Not only passive praise
Thou owest! Not alone these swelling tears,
Mute thanks, and secret ecstasy! Awake,
Voice of sweet song! Awake, my heart, Awake!
Green vales and icy cliffs, all join my hymn.

In the following, expand the condensed expressions, giving the objective emotionality, or the more fully considered circumstances and *reasons* leading to fuller measurement of the feeling:

O, what a noble mind is here o'erthrown !
 The courtier's, soldier's, scholar's eye, tongue, sword ;
 The expectancy and rose of the fair state,
 The glass of fashion and the mold of form,
 The observed of all observers, quite, quite down !

— *Hamlet*, Act iii. Sc. i.

In a similar way expand the following separate sentences.

Speak marble lips ! Teach us the love of liberty protected by law.

Rest in peace, Great Columbus of the heavens !

Glorious England !

The Union cannot be dissolved.

Here will be their greatest triumph.

Who shall put asunder the best affections of the heart ?

We loved the land of our adoption !

Make a more subjective expansion of such passages as these :

Rejoice, O young man, in thy youth !

Aspire to a worthy ambition.

How precious are thy thoughts unto me !

A good name is better than precious ointment.

Gird up thy loins now, like a man.

Comfort ye my people.

O Zion, that bringest good tidings, get thee up into the high mountain !

Liberty and Union, now and forever ; one and inseparable !

He is as honest a man as ever breathed.

Search creation round, where will you find a country that presents so sublime a spectacle, so interesting an anticipation ?

It may be that only in heaven
I shall hear that grand "amen."

3. Suppressed Feeling.

How like a fawning publican he looks !
I hate him for he is a Christian ;
But more for that in low simplicity,
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation ; and he rails
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him !— *Merchant of Venice*, Act i. Sc. 3.

This is an evident case of emotional amplification by the author himself ; and, as Shylock stands aside, thus soliloquizing, we see how his own mind makes the expansive paraphrase upon the single word "hate." This expansion is both objective and subjective in the sense in which we have used the terms here ; that is, it both gives additional reasons, and intensifies itself by repetitions and exclamatory phrases. It gives the suppression of intensity. Other examples from the same source may be found in the Fourth Act, as when Shylock says :

Hates any man the thing he would not kill ?
I stand for judgment ; answer, shall I have it ?
To cut the forfeiture from off that bankrupt there.

The suppression arising from faintness, weariness,

ness, or despair, appears in the same character later in this scene, when he says:

Shall I have barely my principal?
 Why then the devil give him good of it.
 I'll stay no longer question. Nay.
 Take my life and all, pardon not that.
 You take my house when you do take the prop
 That doth sustain my house; you take my life
 When you do take the means whereby I live. . . .
 I pray you give me leave to go from hence,
 I am not well: send the deed after me,
 And I will sign it.

A more agreeable case of the suppression of quietness, worship, silence, is contained in this stanza from "The Lost Chord," by Miss Procter:

It linked all perplexed meanings
 Into one perfect peace,
 And trembled away into silence
 As if it were loth to cease.

The hush of fear or superstition is well portrayed in the following extract from *Hamlet*, Act I, Scene 1.

Mar. Peace, break thee off; look, where it comes again!

Bernardo. In the same figure, like the king that's dead.

Marcellus. Thou art a scholar; speak to it, Horatio.

Bernardo. Looks it not like the king? Mark it, Horatio.

Horatio. Most like: it harrows me with fear and wonder.

Bernardo. It would be spoke to.

Marcellus. Question it, Horatio.

Horatio. What art thou, that usurp'st this time of night,
 Together with that fair and warlike form

In which the majesty of buried Denmark

Did sometimes march? by heaven I charge thee, speak!

Marcellus. It is offended.

Bernardo. ~~~~~ See, it stalks away!

Horatio. Stay ! speak, speak ! I charge thee, speak !

[*Exit Ghost.*]

Marcellus. 'Tis gone and will not answer.

Ber. How now, Horatio ! you tremble and look pale :
Is not this something more than phantasy ?
What think you on 't ?

Horatio. Before my God, I might not this believe,
Without the sensible and true avouch
Of mine own eyes.

Marcellus. Is it not like the king ?

Horatio. As thou art to thyself :
Such was the very armour he had on
When he th' ambitious Norway combated ;
So frown'd he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.

Mar. Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch.

Hor. In what particular thought to work I know not ;
But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.

In all the above, amplify or expand by added explanations and considerations ; also by exclamatory and other emotional words interjected.

Expand and paraphrase to show the emotion of suppressed feeling such expressions and passages as the following :

Listen ! what is that ?

Methinks I see him now.

Do you hear anything ?

With him this the end of earth.

And in the hush that followed prayer.

'Tis the soft twilight.

O, let me stop here, I 'm too tired to go any farther.

Find and make similar examples suggesting suppressed feeling, and *paraphrase* them so as to bring out more fully the sense of hush, intensity, weariness, secrecy, fear, and the like.

4. **Harsh or Severe Feeling.**—In paraphrasing to express this emotion, remarks may be interjected to show the occasion and the circumstances; and to give some hint as to how the speaker would naturally feel, and the reason for it. This will constitute the more objective paraphrase, but we shall more often have the subjective form, depending largely on exclamatory and intensifying clauses, phrases, and words. It is always to be borne in mind that the paraphrase is for the speaker's or reader's personal use, and is not an emendation of the text. In these abnormal forms of emotion, written expansions would generally be more offensive than in the normal forms. For a similar reason the harsher forms of utterance tend more to exclamatory and otherwise elliptical expression; in proportion, they are more closely packed with emotional significance. The fuller *mental* statement which it is the business of the paraphrase to secure, is the measurement of the words that are suppressed.

In the following extract from the "Christmas Carol," by Dickens, observe that Scrooge's remarks are in almost every case mere exclamations. The long speech beginning, "What else can I be?" affords a good example of that amplification which we have called objective, namely, that which states

reasons, considerations, and arguments justifying the shorter emotional utterances. Here we have done for us, by the novelist, that which we must often do for ourselves. It requires no strain of imagination to expand still further the expressions "bah!" and "humbug!" Note also the repetition: this is almost always an element in emotional expansion. It is not tautology, but figurative repetition.

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure?"

"I do," said Scrooge, "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge, having no better answer ready on the spur of the moment, said, "Bah!" again; and followed it up with "Humbug!"

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon Merry Christmas! What's Christmas to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly,

"every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly run through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," said the nephew, "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver into my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

"You're quite a powerful speaker, sir," said Scrooge. "I wonder you don't go into Parliament."

"Don't be angry, uncle. Come! Dine with us to-morrow."

Scrooge said he would see him—yes, indeed he did. He went the whole length of the expression, and said he would see him in that extremity first.

"But why?" cried Scrooge's nephew. "Why?"

"Why did you get married?" said Scrooge.

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas. "Good afternoon!"

"Nay uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?"

"Good afternoon," said Scrooge.

"I want nothing from you ; I ask nothing of you ; why cannot we be friends?"

"Good afternoon," said Scrooge.

"I am sorry, with all my heart, to find you so resolute. We have never had any quarrel, to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humor to the last. So A Merry Christmas, uncle!"

"Good afternoon!" said Scrooge.

"And A Happy New Year!"

"Good afternoon," said Scrooge.

The following extract from King Richard III. Act i. Scene 3, well illustrates emotional utterances, some of which are already abundantly amplified in the text; others may be amplified still more by subjective paraphrase. These latter occur especially in the short, interjected remarks of Queen Margaret. This element culminates in the single words constituting, at one point, the whole speech of Gloucester and Queen Margaret respectively; but evidently implying and conveying very many words, epithets, allusions, whole chapters of history, and torrents of invective.

Q. Eliz. My Lord of Gloucester, I have too long borne
Your blunt upbraidings, and your bitter scoffs :
By heaven, I will acquaint his majesty
Of those gross taunts I often have endured.
I had rather be a country servant-maid,
Than a great queen, with this condition,
To be thus taunted, scorn'd, and baited at :

Enter QUEEN MARGARET, behind.

Small joy have I in being England's queen.

Q. Mar. And lessen'd be that small, God, I beseech thee !
Thy honour, state and seat is due to me.

Glou. What ! threat you me with telling of the king?

Tell him, and spare not : look, what I have said
I will avouch in presence of the king :
I dare adventure to be sent to the Tower,
'Tis time to speak : my pains are quite forgot.

Q. Mar. Out, devil ! I remember them too well :
Thou slewest my husband Henry in the Tower,
And Edward, my poor son, at Tewksbury.

Glou. Ere you were queen, yea, or your husband king,
I was a pack-horse in his great affairs ;
A weeder-out of his proud adversaries,
A liberal rewarder of his friends :
To royalize his blood I spilt mine own.

Q. Mar. Yea, and much better blood than his or thine.

Glou. In all which time you and your husband Grey
Were factious for the house of Lancaster ;
And, Rivers, so were you. Was not your husband
In Margaret's battle at Saint Albans slain ?
Let me put in your minds, if you forget,
What you have been ere now, and what you are ;
Withal, what I have been, and what I am.

Q. Mar. A murderous villain, and so still thou art.

Glou. Poor Clarence did forsake his father, Warwick ;
Yea, and forswore himself,—which Jesu pardon !—

Q. Mar. Which God revenge !

Glou. To fight on Edward's party for the crown ;
And for his meed, poor lord, he is mew'd up.
I would to God my heart were flint, like Edward's ;
Or Edward's soft and pitiful, like mine :
I am too childish-foolish for this world.

Q. Mar. Hie thee to hell for shame, and leave this world,
Thou cacodemon ! there thy kingdom is.

Riv. My Lord of Gloucester, in those busy days
Which here you urge to prove us enemies,
We follow'd then our lord, our lawful king :
So should we you, if you should be our king.

Glou. If I should be ! I had rather be a pedlar :
Far be it from my heart, the thought of it !

Q. Eliz. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,

As little joy may you suppose in me,
That I enjoy, being the queen thereof.

Q. Mar. As little joy enjoys the queen thereof ;
For I am she, and altogether joyless.

I can no longer hold me patient.

[*Advancing.*

Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me !

Which of you trembles not, that looks on me ?

If not, that, I being queen, you bow like subjects,

Yet that, by you deposed, you quake like rebels !

O gentle villain, do not turn away !

Glou. Foul, wrinkled witch, what makest thou in my sight ?

Q. Mar. But repetition of what thou hast marr'd ;
That will I make before I let thee go.

Glou. Wert thou not banished on pain of death ?

Q. Mar. I was ; but I do find more pain in banishment,
Than death can yield me here by my abode.

A husband and a son thou owest to me ;

And thou, a kingdom ; all of you, allegiance :

The sorrow that I have, by right is yours,

And all the pleasures you usurp are mine.

.

Hast. O, 'twas the foulest deed to slay that babe,
And the most merciless that ere was heard of !

Riv. Tyrants themselves wept when it was reported.

Dor. No man but prophesied revenge for it.

Buck. Northumberland, then present, wept to see it.

Q. Mar. What, were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me ?

Did York's dread curse prevail so much with heaven,

That Henry's death, my lovely Edward's death,

Their kingdom's loss, my woful banishment,

Could all but answer for that peevish brat ?

Can curses pierce the clouds and enter heaven ?

Why, then, give way, dull clouds, to my quick curses !

If not by war, by surfeit die your king,

As ours by murder, to make him a king !

Edward, thy son, which now is Prince of Wales,

For Edward my son, which was Prince of Wales,
 Die in his youth by like untimely violence !
 Thyself a queen, for me that was a queen,
 Outlive thy glory, like my wretched self !
 Long mayst thou live to wail thy children's loss ;
 And see another, as I see thee now,
 Deck'd in thy rights, as thou art stall'd in mine !
 Long die thy happy days before thy death ;
 And, after many lengthen'd hours of grief,
 Die neither mother, wife, nor England's queen !
 Rivers and Dorset, you were standers by,
 And so wast thou, Lord Hastings, when my son
 Was stabbed with bloody daggers : God, I pray him,
 That none of you may live your natural age,
 But by some unlook'd accident cut off !

Glou. Have done thy charm, thou hateful wither'd hag !

Q. Mar. And leave out thee ? stay, dog, for thou shalt hear me.

If heaven have any grievous plague in store
 Exceeding those that I can wish upon thee,
 O, let them keep it till thy sins be ripe,
 And then hurl down their indignation
 On thee, the troubler of the poor world's peace !
 The worm of conscience still begnaw thy soul !
 Thy friends suspect for traitors while thou livest,
 And take deep traitors for thy dearest friends !
 No sleep close up that deadly eye of thine,
 Unless it be while some tormenting dream
 Affrights thee with a hell of ugly devils !
 Thou elfish-marked, abortive, rooting hog !
 Thou that was seal'd in thy nativity
 The slave of nature and the son of hell !
 Thou slander of thy mother's heavy womb !
 Thou loathed issue of thy father's loins !
 Thou rag of honour ! thou detested —

Glou. Margaret.

Q. Mar. Richard !

Glou. Ha !

Q. Mar. I call thee not.

Glou. I cry thee mercy then, for I had thought
That thou hadst call'd me all these bitter names.

In the following extract from Merchant of Venice, Act iii. Scene 3, we have a combination of the objective and the subjective elements of expansion, in the words of Shylock. All that he says is either in explanation or else in virtual repetition, of this one sentence, "I will have my bond."

Shylock. Gaoler, look to him : tell not me of mercy ;
This is the fool that let out money gratis :
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

Shy. I'll have my bond ; speak not against my bond :
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause ;
But, since I am a dog, beware my fangs :
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

Ant. I pray thee, hear me speak.

Shy. I'll have my bond ; I will not hear thee speak :
I'll have my bond ; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not ;
I'll have no speaking : I will have my bond.

See how many words of this harsh or severe style are implied in this short expression with which Lady Macbeth answers her husband. He has just said, "If we should fail—"; she answers, "*We fail!* But screw your courage to the sticking-place, and we'll *not* fail." The words carry all this and much more:

O, you miserable coward ! Talk of our failing ! What ails you ? Why are your knees smiting together, you white-livered wretch ! Come, command yourself, man ! Have a little pluck ! I am ashamed of you !

Take such single expressions as these : Begone ! Shame ! Beast ! Scoundrel ! Villain ! used as mere interjections :—fit them into situations real or imagined, and expand the expressions both objectively and subjectively ; that is, both by indicating the *circumstances* calling for the emotional expression ; and by repeated *intensifying* or equivalent exclamations. Then take a milder form of harshness or severity ; as, for instance, that expressing expostulation with some degree of reproof :

Are we so low, so base, so despicable that we may not express our horror ?—*Henry Clay.*

Go home, if you dare ; go home, if you can, to your constituents, and tell them that you voted it down !—*Ibid.*

Examples for Study.—Find cases for such paraphrasing in the Court Room Scene in Merchant of Venice, Act iv. Scene 1 ; in the Closet Scene of Hamlet, Act iii. Scene 4 ; in the words of the Tribunes in Julius Caesar, Act i. Scene 1 ; and in the cries of the citizens at the conclusion of Antony's speech, Julius Caesar, Act iii. Scene 3.

In its typical form, this style appears much more frequently in dramatic works. In modified forms, harshness or severity may be found in oratory and in conversation whenever there is a

sense of sternness coupled with something of disturbance.

5. Oppressed or Covered Feeling.— Here the expression is still more elliptical, and must, proportionately, be expanded the more in the mental amplification. Take this one line from Hamlet:

O, horrible ! O, horrible ! Most horrible !

— *Act i. Scene 5, line 80.*

In this we have, by implication, the entire scene, including the whole story which Hamlet hears from his father's spirit. In reading this one line the mind will naturally run over all the preceding, at least, and perhaps much of the following, matter.

Avaunt ! and quit my sight ! let the earth hide thee !

Thy bones are marrowless, thy blood is cold ;

Thou hast no speculation in those eyes

Which thou dost glare with.—*Macbeth*, Act iii. Sc. 4.

Here we may imagine the terrified Macbeth as uttering, in addition to the exclamatory and repetitious words of the text, still other ejaculations and expansions, as :

Hideous, pursuing enemy, shall I never be rid of thee ? Wilt thou pursue me unrelentingly by day and night ? Can no cover shelter me from thee ? Thou belongest in the dark underworld. Hie thee back to thine own abode ! Why comest thou to me here ? Why present thy grinning face, thy chill and bloodless hand ? Why gleam upon me with those piercing, rebuking eyes ?

In such cases there is no definite limit to what one may think, or state to himself as a means of

enabling him more fully to realize the emotional words that are uttered. Full acquaintance with the circumstances and the characters, together with a vivid imagination and sympathy, will be the requisites for full utterance.

Mild forms of this emotion appear in the Sacred Writings.

Now a thing was secretly brought to me, and mine ear received a little thereof. In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up: it stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence and I heard a voice saying, "Shall mortal man be more just than God? Shall a man be more pure than his maker?" *Job* iv. 12-17.

And they shall go into the holes of the rocks, and into the caves of the earth for fear of the Lord, and for the glory of his majesty, when he ariseth to shake terribly the earth.—*Isa.* ii. 19.

And he said, Go forth, and stand upon the mount before the Lord. And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake: and after the earthquake a fire; but the Lord was not in the fire: and after the fire a still, small voice. And it was so when Elijah heard it, that he wrapped his face in his mantle, and went out and stood in the entering in of the cave. And, behold, there came a voice unto him, and said, What doest thou here, Elijah?—*I Kings*, xix. 11, 13.

It will be easy to add the commentatorial matter which shall make the mental expansion necessary to suitably give the emotion contained in these passages.

6. **Agitated or Tremulous Emotion.**—As we have seen, this may be caused either by exuberant joy, or by deep grief. This emotion will tend, usually, to express itself more fully in words. It will be less elliptical than some of the preceding forms; hence there will be less occasion, usually, for making the paraphrase to reveal the feeling; yet it will often need to be done.

Observe, first, a few cases in which the amplification has been made by the writer.

Listen to the jocund Jaques; you can almost hear the chuckle of his voice as he utters these words:

Jaques. A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
“Good morrow, fool,” quoth I. “No, sir,” quoth he,
“Call me not fool till heaven hath sent me fortune.”
And then he drew a dial from his poke,
And, looking on it, with lack-lustre eye,
Says very wisely, “It is ten o'clock:
Thus we may see,” quoth he, “How the world wags;
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then from hour to hour, we rot and rot;
And thereby hangs a tale.” When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble fool!

A worthy fool ! Motley's the only wear.

Duke S. What fool is this ?

Jaq. O worthy fool ! One that hath been a courtier,
And says, if ladies be but young and fair,
They have the gift to know it : and in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places cramm'd
With observation, the which he vents
In mangled forms. O that I were a fool !
I am ambitious for a motley coat.

—*As You Like It*, Act ii. Sc. 7.

Now in this passage it is quite evident that most of the words are simply Jacques' paraphrase upon the one key-word "fool."

Many songs, and especially refrains of songs, contain this element. A musical setting only expands the mirthful or tender element, which in reading gives occasion for this tremulous quality. This accounts also for the many repetitions of emotional expressions contained in songs. When read, these repetitions become tiresome ; but their combined effect, as grasped by the memory and imagination of the reader, may well be incorporated into the few words that are spoken.

In the following song there seem to be two elements—tenderness, and sadness amounting almost to bitterness ; and a certain hilarity approaching reckless jollity. The repetitions in the verses form a sort of expansive emotional paraphrase.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude ;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.

Heigh-ho ! sing, heigh-ho ! unto the green holly :
 Most friendship is feigning, most loving mere folly :
 Then, heigh-ho ! the holly !
 This life is most jolly.

Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot :
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remembered not.

Heigh-ho ! sing, heigh-ho ! unto the green holly :
 Most friendship is feigning, most loving mere folly :
 Then, heigh-ho ! the holly !
 This life is most jolly.

—*As You Like It*, Act ii. Sc. 7.

“David’s Lament for Absalom” by N. P. Willis, is an ingenious emotional expansion of a part of one verse in the Bible, 2 Sam. xviii. 33.

Now upon this as a theme, the poet has woven considerations as to the natural beauty of the young man; drawing these out into the graphic specifications of his “glorious eye,” “clustering hair,” “brow,” and words which the young man had spoken. Then are added subjective reflections: “How could’st thou die?” “I shall miss thee when I meet the other young men.” “Especially in my declining, feeble days, thou, my natural support wilt be wanting. How can I go

down the Dark Valley without thine arm to lean upon?" "O, hard as it is to give thee up, I could bear all this,—bear all the pain and loneliness, the grief unspeakable—if I could only know thy sin was covered and thy soul was safe."

Such reflections are natural and moderate; they are by no means foisted upon the words of the text; they are a partial unfolding of the thought contained in that verse. What sympathetic heart could fail to read in, silently, between the lines, still other tender, thrilling reflections, in addition to those which the poet has suggested.

The sacredness of much of the noblest emotion may make it seem an obtrusive, unbecoming thing thus to write out an emotional paraphrase. The purpose is by no means to violate the feelings: quite the reverse.

For practice, passages may at first be taken which can be treated so objectively as to avoid great enlistment of the reader's personal emotions, and through these, as a cold-blooded exercise, the mind may learn the process which, applied to deeper, more real, more personal, or sacred situations, shall enable one to stir up within his own heart such emotions as will color and vitalize the words it is suitable to speak.

In this way one may acquire a real emotional power in utterance, without any offensive exhibition of his personal feelings. The emotionality in the utterance will be felt more in what is concealed than in what is revealed; but *there must first be*

something to conceal; and this device of emotional paraphrase will, first of all, increase the real emotion, which is personal, and which is deeply, though unconsciously, treasured in the heart of the speaker.

The purpose, in this part of the study, is, directly to increase the *receptive power* of the reader. He must first receive and experience, before he can really communicate. An effective utterance of emotional passages can never be secured by merely vocalizing emotional words. Such mechanical practice would surely result, either in an affected sentimentality, or in a revulsion and reaction of feeling. When once the reader has command of the vocal media for expression, the vital thing—embracing nine-tenths of all the labor—is to *deepen* and *vivify the impression* of the thing to be said. In the matter of emotion, particularly, this will usually be done in silence; but, if done with any effect, there must be some method of procedure; and the foregoing hints at emotional paraphrasing are intended to suggest the best practical way of accomplishing this purpose.

CHAPTER VIII.

ENERGY.

Here we have to do with the will. The expressional analysis will concern itself with different volitional conditions or attitudes; all of these will be more or less dependent upon preceding or accompanying emotional conditions, and these in turn upon the intellectual measurements of facts, truths, and relations. Thus the deliberative and discriminative elements in the thought will lead to the emotional; the emotional will induce the volitional.

In energy the will of the speaker bears upon the will of the listener, the object being to secure a certain attitude or action of the will in the person addressed.

Subjectively, then, energy as a mood of utterance is the speaker's purpose to demand attention, to enforce his ideas, and to produce conviction. Objectively, it is the property in the utterance which accomplishes this.

Energy may be :

- (1) General, pervading the entire passage or division, or
- (2) Special, appearing in particular words or phrases.

In this chapter we shall study the special appli-

cations of energy, or the action of the will in different forms of volition.

1. **Abruptness.**—(1) This, in its mildest form, is the mere promptness or animation which accompanies explanatory or didactic utterance. In this form we have the weakest perceptible action of the will; and that which is nearest to mere deliberation. Even in passages which are predominantly deliberative or discriminative there may yet be a percentage of energy, which may be recognized and classified. In order to be energetic, in this technical sense, there must be traceable a purpose to move the will.

For example:

This is the way, walk ye in it.

It is obvious that this sentence may have for its prevailing purpose, explanation of the way; or it may express a discrimination between this way and some other; or it might even hint at emotion; but even though one of these should be the prevailing purpose, there may be mingled with that the design to move upon the will. This constitutes the energetic element in the utterance. If the purpose is to arrest the attention, to give, as it were, a shock or sudden impulse, then the energy is of the form of abruptness. It may express:

(2) Prompt decision; as,

Leave me this instant.

(3) Arbitrary command; as,

Down, slave, upon your knees and beg for mercy!

It may express an action of the will accompanied by :

(4) Surprise; as,

Yet here, Laertes, aboard ! aboard ! for shame !

(5) Impatience ; as,

Pooh ! You speak like a green girl.

In this last case emotion far transcends energy, yet there is beneath the emotion the evident purpose to move the will. A better example of volition prompted by impatience, is this :

Away, slight man !

(6) Petulance, or uncontrollable anger ; as,

I an itching palm !

You know that you are Brutus that speak this

Or, by the Gods, this speech were else your last.

Many other cases might be found, but all would come under the generic idea of abruptness or suddenness of volitional action. Its vocal exponent is initial stress ($>$) ; that is, a form of utterance in which the full impulse of the tone is felt at the beginning. It is not always explosive or violent ; it may be gently prompt. Quickness of touch is essential for expressing this element of suddenness. The degree of loudness is not important ; the tone may range all the way from very soft to very loud. The essential point to be observed is the sudden, unexpected impulse or stroke, which typifies the abrupt and instantaneous action of the mind.

In gesture, the expression of abruptness will consist in *quick pulse*, especially of palm and finger, usually horizontal, front. We can scarcely exaggerate the importance of securing flexibility, elasticity, and vigor in the hand itself. Strength of gesture depends much more upon the quality, as affected by the action of the hand, than upon the extent, produced by the swing of the arm.

This form of energy is the weakest, not only as lying nearest to mere deliberation—volitionally, it is the weakest in this sense;—it represents also a rather uncontrolled, ungoverned action of the will, prompted by sudden and unrestrained impulses; it is childish, rather than manly. In this respect it is the opposite of the second form; namely,

2. Insistence.—This represents the self-controlled, the consciously powerful; it is the deliberative pressure, or bearing of one will upon another. Cases of it are:

(1) Settled determination; as,

Come one, come all; this rock shall fly
From its firm base as soon as I.

Whether it be right in the sight of God to hearken unto you more than unto God, judge ye; for we cannot but speak the things which we have seen and heard.—*Acts* iv. 19, 20.

Here I stand; God help me: I cannot do otherwise.—*Luther*.
I appeal unto Caesar.—*Acts* xxv. 11.

(2) Dignified reproof; as,

You wronged yourself to write in such a case.—*Julius Caesar*.
Thy money perish with thee.—*Acts* viii. 20.

Behold, ye despisers, and wonder, and perish.—*Acts*, xiii. 41.

Therefore let all the house of Israel know assuredly that God hath made that same Jesus whom ye have crucified, both Lord and Christ.—*Acts* ii. 36.

Akin to (2) would be an official statement, as of sentence, or condemnation.

Make room, and let him stand before our face !

How shalt thou hope for mercy, rendering none ?

Upon my power I may dismiss this court.

And this notable conclusion of Edmund Burke's impeachment of Warren Hastings :

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes.

And I impeach him in the name and by virtue of those eternal laws of Justice which ought equally to pervade every age, condition, rank, or situation in the world.

(3) Authoritative utterance.

Verily, verily I say unto you.

Saul, Saul, why persecutest thou me ?

Thou hast not lied unto men but unto God.

He shall do this ; or else I do recant

The sentence that I late pronouncéd here.

Without official authority, an utterance may express so strong and settled conviction, and may so appeal to the listener by the weight of its own evident truth, that it amounts to authority. For example :

Ah, gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner where the guilty can bestow it and say it is safe. . . . It must be confessed ; it will be confessed ; there is no refuge from confession but in suicide, and suicide is confession, — *Webster*.

The vocal symbol of this form of energy is the final stress (<). It is a deliberate gathering up, a cumulation of force. Beginning moderately, it typifies the calm, assured attitude of a mind that is so confident in its position that it does not need to assert itself. The pressure typifies the resistlessly gathering conviction ; the ending with full tone indicates the completeness of conviction. The final stress usually accompanies the falling slide. It bears downward as well as outward. It is conscious power, insisting upon acknowledged right.

In action, this form of energy is expressed by slow preparation, increasing force, often descending, front. As most of the words of a sentence serve to prepare the way for the one or two words which contain the heart of the assertion ; so most of the time occupied in the final stress gesture is in preparation for the "ictus" or stroke. Adapt carefully the preparation and ictus. Let the hand lead the voice.

Take any dignified, impressive speech, such as that of Webster on the Union, or of Lincoln at the Dedication of Gettysburg : note the volitional conditions ; speak sentences in initial stress, or the abrupt mood ; then the same in final stress, the insistent mood ; and mark the changes in the effect.

The difference between abruptness and insistence is well brought out in Julius Caesar, Act iv. Scene 3. Study the characters of Brutus and Cassius, the special situation, then the words of each ; note the various expressions of abruptness, and those of insistence, as growing out of the characters of the two men and their respective views of the situation. At first Cassius seems annoyed, irritated, exasperated ; in this mood he tends toward the form of abruptness. Brutus at the first seems collected, dignified, and inclined to reprove Cassius ; he therefore tends to express himself in the form of insistence, that of dignified reproof. In the course of the dialogue they seem to change places—Brutus becoming momentarily excited and abrupt, while Cassius, taking advantage of this change, assumes the dignified and defiant. At this turn the voices, like the words, assume respectively the opposite attitudes.

3. Enlargement or Expansion with Pressure.—In this form we have more noticeable emotion mingled with the energy. It represents the uplift of ennobling thought, together with the sense of insistent or cumulative energy. It is

adapted to the utterance of any sentiment that elevates and fills the soul, and at the same time seeks to impress and move another soul. Without this element of insistence, it would be simply emotional; with this, it becomes a buoyant pressure, or an elevated impulse, originating in the speaker's conception of the noble, but seeking to make the listener realize the same and act upon it. It has its finest type in:

(1) Encouragement, or stimulation to something good and noble.

Therefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain, in the Lord.—1 *Cor.* xv. 58.

Hold that fast which thou hast that no man take thy crown.—*Rev.* iii. 11.

Praise ye the Lord; for it is good to sing praises unto our God; for it is pleasant; and praise is comely.

The Lord doth build up Jerusalem: He gathereth together the outcasts of Israel.

He healeth the broken in heart, and bindeth up their wounds.

He telleth the number of the stars: he calleth them all by their names.—*Ps.* cxlvii. 1-4.

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For, behold, the darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Lift up thine eyes round about, and see: all they gather themselves together, they come to thee: thy sons shall come from far, and thy daughters shall be nursed at thy side.

Then thou shalt see, and flow together, and thine heart shall fear, and be enlarged; because the abundance of the sea shall be converted unto thee, the forces of the Gentiles shall come thee.—*Isa.* lx. 1-5.

Thou, too, sail on, O Ship of State,
Sail on, O Union, strong and great.—*Longfellow.*

(2) Adoration.

Ye living flowers that skirt th' eternal frost !
Ye wild goats, sporting 'round the eagle's nest !
Ye eagles, playmates of the mountain storm !
Ye lightnings, the dread arrows of the clouds !
Ye signs and wonders of the elements !
Utter forth "God !" and fill the hills with praise !

.
Thou kingly Spirit throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch ! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.—*Coleridge.*

How amiable are thy tabernacles, O Lord of Hosts !
My soul longeth, yea, even fainteth for the courts of the Lord :
my heart and my flesh crieth out for the living God.

Yea, the sparrow hath found a house, and the swallow a nest
for herself, where she may lay her young, even thine altars, O
Lord of Hosts, my King, and my God.—*Ps.* lxxxiv. 1-3.

The Lord reigneth, he is clothed with majesty ; the Lord is
clothed with strength, wherewith he hath girded himself : the
world also is stablished, that it cannot be moved.

Thy throne is established of old : thou art from everlasting.

The floods have lifted up, O Lord, the floods have lifted up
their voice ; the floods lift up their waves.

The Lord on high is mightier than the noise of many waters,
yea, than mighty waves of the sea.

Thy testimonies are very sure : holiness becometh thine house,
O Lord, forever.—*Ps.* xciii. 1-5.

(3) Admiration, joined with the purpose to make others admire; as:

How beautiful she is ! how fair
She lies within those arms, that press
Her form with many a soft caress
Of tenderness and watchful care.—*Longfellow.*

He was a man, take him for all in all,
I shall not look upon his like again.—*Hamlet.*

This was the noblest Roman of them all.—*Antony.*

(4) Joy or exultation, with the purpose to lead others to rejoice.

Sing aloud unto God our strength : make a joyful noise unto the God of Jacob.

Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.

Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.—*Ps. lxxxix. 1-3.*

O, sing unto the Lord a new song : sing unto the Lord, all the earth.

Sing unto the Lord, bless his name ; show forth his salvation from day to day.

Declare his glory among the heathen, his wonders among all people.

For the Lord is great, and greatly to be praised : he is to be feared above all gods.

For all the gods of the nations are idols : but the Lord made the heavens.

Honor and majesty are before him : strength and beauty are in his sanctuary.—*Ps. xcvi. 1-6.*

Ho ! gallant nobles of the League, look that your arms
be bright !

Ho ! burghers of St. Genevieve, keep watch and ward to-
night !

For our God hath crushed the tyrant, our God hath raised
the slave,

And mocked the counsel of the wise and the valor of the
brave.

Then glory to his holy name, from whom all glories are;
And glory to our sovereign lord, King Henry of Navarre.

—*Macaulay.*

The vocal expression for this form of energy is the **median stress** (< >) expressing generically *swell*, usually accompanied by a rise and fall in the pitch, similar to the falling circumflex, but not heard as inflection.

Study the “swell” with pure tone, and allow the feelings to be elevated with the increase of tone. Expansibility and fullness of voice are the means for the expression of this property.

The gesture analogous to median stress is a large motion, curving, often ascending oblique, with expanding, stretching palm; frequently both hands. Practice gesture with swell on the vowels. Imagine you are stretching a band of India-rubber. Never allow the tone to become hard or rough. Full swell is compatible with full resonance.

4. **Prolonged Enforcement.**— This occurs in cases of sustained and elevated energy, as in announcements of the most important kinds; in military commands; in all utterances of great dignity and weight, which do not seek to impress themselves upon the listener so much by insistence or cumulation as by the display of an even, tense, and elevated property, typifying the greatest possible appreciation of nobility and resistless strength.

And God spake all these words, saying,
I am the Lord thy God which have brought thee out of the land
of Egypt, out of the house of bondage.—*Ex.* xx. 1, 2.

Once more unto the breach, dear friends, once more ;
Or close the wall up with our English dead !
In peace, there's nothing so becomes a man,
As modest stillness, and humility :
But when the blast of war blows in our ears,
Then imitate the action of the tiger ;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage :
Then lend the eye a terrible aspect ;
Let it pry through the portage of the head,
Like the brass cannon ; let the brow o'erwhelm it,
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide ;
Hold hard the breath, and bend up every spirit
To his full height !— On, on, you noblest English,
Whose blood is fet from fathers of war-proof !—
Fathers, that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.
Dishonour not your mothers ; now attest
That those whom you call fathers did beget you !
Be copy now to men of grosser blood,
And teach them how to war !—and you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture ; let us swear
That you are worth your breeding : which I doubt not ;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot ;
Follow your spirit : and, upon this charge,
Cry—God for Harry ! England ! and Saint George !

—*King Henry V.* Act iii. Sc. 1.

The type of this form of energy is the **thorough stress**, (—) expressing, generically, sustained force. It is approximately equal throughout the phrase or passage so emphasized. This quality of force will tend to produce also monotony of inflection; both together will give the stateliness, the staid and solid effect which this type of energy requires. The tone is to be prepared by first singing and chanting with full voice, then practicing passages with the calling tone, sustaining the force as nearly equal as possible throughout the passage.

Prolonged or repeated gesture, oblique, horizontal or ascending. Full extension of arm will usually be suitable, accompanying the thorough stress.

5. **Violence**.—This is a perturbed, shocked condition. The will acts in a more or less feeble way, under the conflicting emotions of suddenness and insistence. There is an impulse toward abruptness, but not simply the abruptness of surprise, petulance, or uncontrolled feeling; but rather the abruptness of deep and tumultuous passion, mingled with the sense of insistence or weight. It is found in strong natures under powerful emotions which they are able only in part to control.

Find examples of this in the "Closet Scene" of Hamlet, Act iii. Scene 4; and in Julius Caesar, Act i. Scene 1.

The form of vocal energy expressing this mood is called **compound stress** (><). It expresses generically, a double shock. This tone can scarcely be given with the voice alone. It must be prac-

ticed with gesture, which will frequently be given with clenched fist or strong pulse of palm and fingers, frequently with repeated stroke, or shake.

In studying energy it is vital to observe two things, and in their proper order: First, Try to measure the kind and degree of volition—note carefully the attitude of the speaker's will at the moment of utterance, as bearing upon the will of the addressed. Do not be content with simply saying, "There is energy demanded here"; see What Kind of energy. Second, Learn carefully and practically each kind of stress; train the voice to these different apportionments of power, until the vocal symbol instantly and instinctively adapts itself to your mind's conception of the variety of energy required.

Practice verifying the significance of these different types of energy by listening critically to voices in conversation and in public discourse.

Do not confuse stress with inflection; practically they may unite—scientifically we are to separate them, and in the drill stage they must be thought of as distinct.

Practice vowels and numerals in all forms of stress, always associating the rhetorical significance, and mentally *think* some sentence requiring different kinds of stress; then take actual sentences, speak them with different kinds of stress, and note the differences in significance.

Do not overdo the matter of stress. Like all vital elements in expression it must be used mode-

rately in order to be effective. Never allow mere impulse to decide the form or degree of stress. Effective utterance is always dominated by the intelligence and the will.

CHAPTER IX.

THE ENERGETIC PARAPHRASE.

As in other cases this will consist either in :

(1) Stating circumstances, facts and considerations which shall show the reasons for the particular form of energy employed ; and which will be chiefly objective ; or, in

(2) Interlining or interwording such intensifying phrases, clauses or sentences as shall serve to express more fully the degree of intensity and the particular form which the energy takes, as abruptness, insistence, expansion, prolonged enforcement, or violence. This latter will be more subjective in its nature. In either case it is understood, of course, that the expansion is only *mental*. Forms of energy require conciseness in their verbal expression more than do the other moods ; but in proportion to the condensation in the phraseology must be the expansion in the thinking and feeling which prompt these forms of energy. In other words, there is, usually, in energetic expression, an inverse ratio between the words uttered and the thought, feeling, and volition which those words express. Some cases are found in which the amplification is actually made in words. It will then take the form of exclamation and repetition chiefly ;

frequently also that of figurative interrogation.
For example:

Flavius. Hence ! home, you idle creatures, get you home !
Is this a holiday ? What ! know you not,
Being mechanical, you ought not walk
Upon a labouring-day without the sign
Of your profession ? — Speak, what trade art thou ?

.
Marullus. Wherefore rejoice ? What conquest brings he
home ?

What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels ?
You blocks, you stones, you worse than senseless things !
O you hard hearts, you cruel men of Rome,
Knew you not Pompey ? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
The live-long day with patient expectation,
To see great Pompey pass the streets of Rome :
And, when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores ?
And do you now put on your best attire ?
And do you now cull out a holiday ?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood ?
Be gone !
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

—*Julius Caesar*, Act i. Sc. 1.

In the above examples it is obvious that a self-
controlled energy would have contented itself

with many less words than are here employed. The irate tribunes allow themselves to *think aloud* a good deal; hence the repetition, the constant interrogation (figurative), the added explanations, and the highly wrought imaginative language. Contrast with this the following self-contained but pregnantly energetic expressions of Caesar:

What touches us ourself shall be last served.

Caesar did never wrong but with just cause,
Nor without cause will be satisfied.

Doth not Brutus bootless kneel?

Any one of these brief expressions might be so expanded as to show many thoughts back in the mind of Caesar, and many movements of his volition, which the brief words powerfully imply. To expand his short, terse expressions so as to reveal the thoughts that prompt them, the feelings that color, them and the volitional state which intensifies them—this would be to make an objective energetic paraphrase upon them. Let us attempt it. Take the first expression:

What touches us or self shall be last served.

Shall the great Caesar, who has sought the interests of Rome more than his own; shall he who has carried its arms and conquests into Britain and the East, regardless ever of his personal convenience, comfort or safety—shall he, now, while public business waits him at the Senate, stop to consider matters of merely personal character? Understand that Caesar is not such a man. Do not impose such hindrances between me and the business waiting for me. Do not annoy me! leave!

Look at the second expression. We might

naturally interline some such considerations as these :

Search my record. You will find that no one has been ill-treated by me. Understand, I fear not to meet all my public acts. I am confident in the sense of justice. You can neither intimidate nor soften me by any implications of injustice or tyranny. Know, then, that nothing shall content me but sufficient evidence. The evidence is not at hand. Cease, then, to press me ; you can never move me ; I bid you withdraw.

Look a moment at the third :

Doth not Brutus bootless kneel ?

If there be any man in Rome who could move me by supplication, it were the noble Brutus ; but see, *he* kneels and I spurn even him as I would an impudent child. Think not then, that any other need approach me.

See how the determination in the first of these lines by Bryant is expanded in the lines that follow.

Truth crushed to earth, shall rise again,
The eternal years of God are hers ;
But error, wounded, writhes with pain,
And dies among his worshippers.

The expansion is here given, first, in the form of a reason :— God is on her side, the Omnipotent One, the One determined upon the victory of the right, the One whose purposes never change, whom nothing can thwart ; He shall avouch her cause.

And then truth as opposed to error is brought out by the contrast in the third and fourth lines :

While truth is thus supported, error, with no moral basis, languishes in its torture, and suffers a common fate with those who blindly follow it.

Our prose paraphrase of the last three lines of the stanza, like those lines themselves, forms simply an expansion, or mental amplification, of the sense of resistless power and unshaken will, expressed in the first line. Abundant examples of such energetic expansion may be found in the orations of Cicero, especially in those against Cataline.

For purposes of drill, it will be well to take up, separately, the different forms of energy as given in chapter eight.

Find or make typical examples of abruptness, expansion, insistence, prolonged enforcement and violence. Write in between the lines and between the words such amplifying matter as you think will legitimately express the accompanying thoughts and impulses of the speaker's mind, and thus give force and point to these different types of energy.

It will be sufficient here to give a very few examples of each.

The following might illustrate **Abruptness**, paraphrased by repetition of synonyms:

Go ^{leave ! move !} I ^{detest, abhor,} hate ^{loathe, abomi-} and I
nate,
despise thee !

The same sentence may be paraphrased by addition of intensifying adverbs, thus:

Go ^{at once, instantly,} I ^{bitterly, intensely} . hate and I ^{unspeak-}
ably, immeasurably
despise thee.

For **Insistence**, that of settled conviction and determination, take the following short sentence from Patrick Henry :

The war is inevitable.

The war which I have thus predicted one that no power
is
on earth can possibly avert, it is
inevitable.

Or thus :

The war I solemnly believe as surely as the forces of
is
nature obey their fixed laws
inevitable.

For an example of **Expansion with Pressure**, expressing the idea of encouragement,—a buoyant bearing up of the emotion, while bearing out upon the will,—take the following :

Oh fear not in a world like this,
And thou shalt know ere long,
Know how sublime a thing it is,
To suffer and be strong.—*Longfellow.*

Oh by all that is noble and worthy, I entreat you there
fear not
is no possible reason why you should be dismayed ; everything is
on the side of him who is right : banish all dread and hesitation ;
launch out fearlessly, courageously, buoyantly, assuredly
in a world
like this in which, to be sure, the forces of good and evil seem

to be contending, with the odds sometimes against the good, and
yet with the assurance as firm as the eternal truth itself, that right
shall ultimately prevail surely, absolutely

And thou shalt

not by faith or trust alone, but by personal and positive
 know,
 experience as soon as the present turmoil is over, and
 ere long,
 things stand out in their just and eternal relations by a
 know
 blessed and triumphant assurance how infinitely
 how sublime
 above the petty, warped, and darkened aims of time-serving souls,
 how lofty, how noble, how infinitely glorious
 a thing it is To
 whatever annoyance, disappointment, pain, or loss you
 suffer
 may meet for the little moment of this life in spite of all this,
 and
 nay, *because* of these things ; patiently, courageously, hopefully,
 heroically to
 be strong.

In connection with the above paraphrase it is
 worth while to repeat, that to stop and say in
words what appears in the interlineations, would of
 course be a wretched distortion of the form of Long-
 fellow's thought. Both the form and the full sense
 may, however, be preserved by *thinking* such inter-
 lineations *while saying* the words of the stanza. The
 expanding thoughts which are interlined will, of
 course, tend to increase slightly the length of the
pauses and to enhance, quite perceptibly, the *quan-*
tity and volume of the vowels.

Such work must be studied both mentally and
 physically. It will accomplish little to prepare
 the mind by comment and expansion, unless the
 voice learn to make the subtile and minute repre-

sentations of such mental expansions. On the other hand, the voice alone might be trained mechanically to produce the needed pauses and enlargement of quantity ; and yet secure nothing but hesitation and drawling. The combination of mental with vocal measurements cannot fail to produce vivid, intense, and rational utterance ; this is expression.

The sense of **Prolonged Enforcement**, in its more rhetorical type, may be well illustrated by the even, sustained dignity of such passages as the following from the Psalms :

The Lord hath prepared his throne in the heavens and his kingdom ruleth over all.

The Lord the Eternal One, the Self Existent ; He who is the

same yesterday, to-day, and forever from all
 hath prepared

eternity, or ever the earth was, by his established decrees, which shall know no change while time endures eternal and his throne

immutable as himself where he dwelleth, whence
in the heavens

his commands go forth to all the universe thus
and his kingdom

established on a sure foundation, unshaken, immovable, destined
completely to triumph over all opposing forces with eter-
ruleth

nal power and grace both those who gladly accept his domin-
over

ion and those who weakly try to resist his power : — all alike shall feel and own the eternal supremacy of the righteous King.

In this form of energy there is an exalted, steady, resistless movement; the vocal expression of which must, of course, be the thorough stress. It is the noblest form of energy, and belongs to thoughts that have the greatest elevation, the fullest sweep. To exaggerate this, or to degrade it by employing it upon undignified thoughts, is an elocutionary trick which no genuine reader or speaker will ever employ. On the other hand, the conscientious interpreter must not, from a fear of affectation, hesitate to employ the natural means of expression when demanded. For a speaker to assume to be so unmoved that he can coolly and intellectually mention a fact or a truth of supreme moment, is itself an affectation of the weakest and unworthiest kind. In these fuller and nobler forms of energy there must, of course, be the previous intellectual measurement of the situation; and then will follow the emotional uplift—the elevated attitude of the whole soul—which shall thus justify the strong volitional condition.

Without such antecedent preparation of both intellect and sensibility, the assumed energy would become nothing but rant and cant. Such abuse, and such partial, unprepared uses of energy are often witnessed both in the pulpit and upon the platform, particularly in “stump speeches.” While possessing a specious force, they fall far short of intellectual or moral power. The will must, indeed, dominate; but its domination must be both prepared and justified; and such justification will

be most reasonably secured by a thoughtful paraphrase.

It remains only to illustrate the energetic form of **Violence** or **Perturbation**. Here, evidently, the emotion will be more apparent, and will form a larger percentage of the expressional power. The interlineations will be such as to reveal a disturbed, violently moved, shocked condition of the sensibilities, together with an impetuous, unrestrained, and yet powerful, *insistent* attitude of the volition. Let this attitude be illustrated by the following passage from the "Vision of Don Roderick," by Scott:

.
 But conscience here, as if in high disdain,
 Sent to the monarch's cheek the blood —
 He stayed his speech abrupt — and up the prelate stood.
 " O, harden'd offspring of an iron race !
 What of thy crimes, Don Roderick, shall I say ?
 What alms, or prayers, or penance can efface
 Murder's dark spot, wash treason's stain away !
 For the foul_ravisher how shall I pray,
 Who, scarce repentant, makes his crime his boast ?
 How hope almighty vengeance shall delay,
 Unless in mercy to yon Christian host,
 He spare the shepherd lest the guiltless sheep be lost."

Observe that the first three lines quoted hint at the pantomimic condition and expression, which justifies the following speech. The tense, disturbed, abrupt action will, of course, be expressed in the paraphrase by a tense, exclamatory utterance, interjected between the words of the text, thus:

O hardened ^{cruel, conscienceless, defiant, brazen,} offspring
^{hard-hearted, relentless, overbearing}
 of an iron race!

What ^{tell me, speak, answer} of thy crimes ^{horrible, revolt-}
 ing, blood-curdling ^{who can name them, who}

Don Roderick,
 can describe them? what tongue can portray them?
 shall I say?

What alms, or prayers, or penance [here the am-
 plification by repetition seems to be done for us]

can efface murder's dark spot, ^{the horrible blot, the das-}
 tardly mark, revealing your foul soul in its hideous uncleanness,
^{ay, treason, blackest crime, beyond murder,}
 wash treason's

most impious! most reckless! most defiant!
 stain away!

For the foul ravisher, ^{how can I bring myself, how can you}
 expect me? Oh, why should any man be called to intercede for
 such!

how shall I pray?

Examples of all forms of energy may be found in abundance in such passages as are indicated in this and the preceding chapter. Abruptness in its different varieties will require different kinds of paraphrase. For example, when we have only the milder form of energy, in which the will seeks to arrest the attention for purposes of explanation or instruction, the paraphrase will often seem to be as much deliberative as energetic; though it may

express the volitional action of the speaker's mind. For the more decided forms of abruptness, as those arising from surprise, prompt decision, impatience, petulance, uncontrolled anger, etc., the paraphrase will become more ejaculatory, and will reveal more disturbance of the emotion, and more decided action of the will.

The form of expansion, or enlargement with pressure, will be justified by a paraphrase revealing chiefly the emotional condition, which forms a part of this type of energy; but it will reveal also the purpose to move the will of the listener. In the case of insistence, repetition may frequently be demanded; also, such interlined sentences as shall reveal more fully settled determination or the reserved sense of dignity and authority.

In prolonged enforcement, as already illustrated, the paraphrase may be such as to show exalted, uninterrupted, irresistible power.

In the case of violence, ejaculations, and short nervous expressions will constitute the only helpful form of paraphrase.

Whatever particular form of volition is studied, the utterance must be justified to the reader or speaker by such mental expansion, comment, and restatement as could be expressed in writing. This will, indeed, fall short of complete expression, and is intended to be only an aid to such expression.

The things to be kept constantly in mind are these: First, that volitional attitudes and actions

must be justified by their *relations* to the intellectual and emotional conditions which introduce them; and, second, that they may be mentally *intensified* by such repetitions and additional expressions as, if fully written, would quite overload the verbal expression.

CHAPTER X.

GENERAL PROPERTIES OF UTTERANCE.

Thus far we have considered the more minute and particular applications of the properties of tone to special purposes in the utterance. In one view, the study cannot be too minute, even though it become microscopic; because the examination into the definite purpose and the precise relations of thought must be the basis for any refined and expressive utterance. Nevertheless, many people can judge only in a more general way; and even a critic must take note, first, of the broader principles and properties of utterance.

The particular applications of tone properties, as quantity, inflection, stress, serve to single out some word or phrase as the center of the expression and that which gives character to the utterance. All the general applications, as movement, key, melody, general force, and general quality, give character to the *thought as a whole*, and not with special reference to any one central word or phrase. The general both affects the particular and is affected by it.

The general should always lead, and subordinate to itself the particular. Thus, the general force is determined by the consideration of the kind of energy implied in the passage as a *whole*; when thus determined, "particular" force, or "stress,"

will naturally follow, applying itself to the central words in each assertion or appeal. The emphasis thus secured will not have the undue pointedness or jerky effect sometimes heard in young speakers.

It was necessary at first to study force in the form of stress, to reach a specific idea of the different kinds of energy. So inflection is more easily understood than melody; and pause and quantity, than movement. These different elements, once apprehended in connection with the smaller divisions of speech, become a guide and illustration to the larger divisions, which in turn react upon the particular elements. We study, as "general properties": movement, rhythm, melody, force, and quality.

Movement.— Movement, as an element of expression, is distinguished from pause and quantity mainly by this feature of general application; that is, while pause or quantity is heard upon a single element of a sentence, and for the *uses of that element*, except in case of the oratorical pause, general movement, or rate, is heard as affecting the whole passage, division, or discourse.

Movement in speech corresponds to *tempo* in music, pauses to rests, quantity, either to notes relatively long, or to "holds." The movement, or *tempo*, gives the *general effect* of the thought as a whole. The slower movements express more of thoughtfulness, seriousness, solemnity, tenderness, doubt or misgiving, in the mind of the speaker; and adapt themselves to the description of scenes,

incidents, etc., that are slow-moving or grave. In short, slow movement means *gravity*.

The faster movements express, subjectively: triviality, lightness, merriment, cheer, boldness, determination, intensity (when not seriously assertive); and objectively, they fit the description of scenes or events which move rapidly. In a word, fast rate means either *lightness* or *intensity*. It will be seen that rate *helps* to express either of the four principal moods of utterance.

(1) Deliberation, in its various offices, is recognized chiefly by this element, the different kinds of deliberative matter being marked mainly by differences in movement. The relation between movement and the deliberative element has been developed in Chapter II.

(2) Movement also assists discrimination in the broader sense, as marking the difference between one general scene or thought and its opposite, or between a general negative idea and its antithetic positive. Negatives, as being lighter, usually move faster; assumed matter, faster than asserted. This broader discrimination is not wholly dependent upon inflection. Slides and circumflexes indicate discrimination between words or phrases; by the same natural principle of opposition, the differences between one general thought and another, occupying each a paragraph or division of the discourse, must be expressed by those elements which are naturally adapted to the use of the larger divisions of language, and one of these elements is Rate, or Movement.

(3) So, too, the different kinds of energy, as applied to whole passages, will affect the rate, and be affected by it. Stress and movement will react mutually. For example: abruptness will generally tend to rapidity; insistence or enlargement, to slowness.

(4) Again, emotion will most sensibly affect the rate. Whatever awakens feelings of cheerfulness and merriment, or of intensity and rage, will quicken the rate, while that which deepens, ennobles or oppresses the feelings will show itself in slower movement.

Examples.—Find or compose passages illustrating effects of movement; especially such as express discrimination, emotion, or energy, by changes in rate.

Rhythm.—Nothing is more vital to speech than the due proportion of light and shade, or of accented and unaccented elements in sentences. Regular recurrence of accent produces poetic rhythm or scansion. It is not our purpose here to go into the minutiae of this subject. The student is advised at this point to review Prosody. We are to study here prose rhythms, which only approximate the regularity of scansion, and which may even seem to present no real resemblance to it. That there is, however, a more or less regular flow of impulses, is proved by the fact that we find real difficulty in either speaking or hearing a succession of words in which this property is wanting.

In calling attention to this matter of prose rhythm, there is no intention to induce a droning or "sing-song" style of reading or speaking; neither is it the object to produce an exaggerated or a mechanical measurement of accents; exactly the opposite effects result from a due regard for the rhythm of the language.

As an illustration and a basis, let us take the more common and important poetic rhythms.

(1) Trochaic. Here the foot consists of an accented syllable followed by an unaccented, as,

Sing, O | Song of | Hiawatha,
Of the | happy | days that | followed.
Know, my | soul, thy | full sal | vation.

(2) The iambic verse. Here the foot consists of a short syllable, or unaccented, followed by a long or accented, as:

The mel | anchol | y days | are come,
The sad | dest of | the year.—*Bryant*.

(3) The dactylic verse; the foot consisting of an accented syllable followed by two unaccented syllables, giving a gliding, and often a somewhat tripping movement, as:

Clear was the | heaven and | blue, || and | May with her
cap crown'd with | roses. . . . —*Longfellow*.

(4) The anapaestic verse, in which the foot consists of two unaccented syllables followed by an accented.

The Assy | rian came down | like a wolf | on the fold,
And his co | horts were gleam | ing with pur | ple and gold.
—*Byron*.

(5) The amphibrachic. Each foot here consists of an unaccented, an accented, and another unaccented syllable; or, short, long, short.

The Lord is | my shepherd, | no want shall | I know.

(6) Spondaic. Here both syllables of the foot are accented and are approximately equal in their volume and force. Such feet come in usually as exceptions, and for special emphasis, as :

. . . . And the wind and the brooklet
Murmured | gladness and | *peace*—*God's* | *peace* with | lips
rosy | tinted.—*Longfellow*.

Now it will be observed that the significance of these different kinds of metre or verse, lies deeper than the mere form. It is not simply a question of symmetry, or agreeable succession in the collocation of syllables. There is in each kind of metre a certain spirit and expressiveness. Thus the trochaic gives more of promptness, incisiveness, spring and boldness than does the iambic. The trochaic is better suited, therefore, to the utterance of the cheerful, the buoyant, the abrupt; it is somewhat analogous to the initial stress. The iambic, beginning light and ending heavy, is quite like the final stress; and is more insistent in its nature; it becomes, therefore, the natural expression of the more serious and grave sentiments. The trisyllabic kinds of verse give, in their nature, more of the gliding or springing effect. This is due, primarily, to the fact that each foot has twice as much light sound as heavy. There is a certain

elastic rebound upon the unaccented syllables. This is more particularly noticeable in the dactylic measure. The amphibrach has a sort of rhythmic surge, or plunge, or dash, which fits it for many bold measures like that of *Lochinvar*, by Scott.

O, young *Lochinvar* is come out of the west,
Through all the wide border his steed is the best.

Or this, from Robert Browning :

I sprang to the stirrup, and Joris and he,
I galloped, Dirck galloped, we galloped all three.

The anapaestic will have a happy combination of full or buoyant flow or of a broader and more dignified sweep, together with a certain insistence and weight. This is well illustrated in the *Destruction of Sennacherib*, by Byron; for example, this passage :

For the Angel of Death spread his wings o'er the blast,
And breathed on the face of the foe as he passed.

Suppose now these two lines were reconstructed so as to present essentially the same picture, but in iambic verse. We should still retain something of the insistence; but, by removing one of the short syllables, we have diminished the breadth and dignity of the verse. We have taken out its majesty and sweep. Try it, thus :

The Angel, Death, came on the blast,
And touched the face of foes he passed.

A comparison of the two will show that it is not simply, nor mainly, the less complete logical or grammatical, nor even pictorial properties, in

which the iambic form is inferior to the anapaestic. The strength and the nobleness of the anapaestic movement itself, with its full and flowing, and far-reaching energy, is the essential, the vital element in Byron's magnificent stanzas.

Study of Prose Rhythms.—The same element of effectiveness which we feel in the rhythm of poetry, becomes, in a modified form, a vital element in expressive prose. There is not, of course, the regularity of verse, but there is an approximation to it in the proportion and arrangement of accents.

After regular rhyming stanzas, which most clearly reveal the rhythm, take blank verse, like that of Shakespeare or Milton; and note the effects of the rhythm. A displaced accent or an imperfect line will cheapen and almost destroy the effect in many places; while in many lines change of rhythm, by substituting one foot for another, not only gives pleasing variety in the music of the verse, but often suggests a distinct rhetorical significance, which could scarcely be so delicately or so economically conveyed in any other way.

Next take prose passages that are specially rhythmical, those which are semi-poetic being the best at this stage; divide them into feet approximately; that is, separate, as in scanning, the groups of syllables which cluster about every accented syllable; not expecting, of course, to find perfect uniformity, and allowing for a compromise between the ideal rhythmic flow and the logical

requirements of the grammatical and rhetorical groupings. Striking resemblances will be found between the passages in such prose selections and the kinds of verse which they most resemble. The more incisive and promptly energetic passages, as in explanatory and didactic matter, and in surprise, impatience, prompt decision—all that would naturally take the initial stress,—will be found to resemble strongly the trochaic verse. More grave and insistent passages, those expressing settled determination, deep conviction, dignity, authority and the like—such as will best be rendered in final stress,—will reveal a noticeable resemblance to the iambic verse. The more gliding will resemble some one of the trisyllabic verses; and the most weighty of all, occurring in specially emphatic spots, will often be like spondees in a poetic line.

In general, we may say, the dissyllabic groupings in prose are more intellectual or more simply and directly volitional; while the trisyllabic are primarily emotional. There is in the three-syllable rhythms an agreeable flow, which may mean conciliation, cheerful animation, merriment, buoyancy, or the stronger emotions awakened by the sense of nobility and grandeur.

Take the following sentences in Hamlet's advice to the players, Hamlet Act iii. Scene 2 :

Speak the speech, I pray you, as I pronounced it to you.

So far the rhythm is of the incisive, initial-stress type, similar to the trochaic verse.

Trippingly on the tongue,
gives us almost the equivalent of two dactylic feet; and the reason is obvious. The sound measures the sense, giving a gliding and easy flow.

But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines.

This is, for the most part, earnest, somewhat insistent. It is the final-stress mood, and is similar to the iambic verse. In the last words,

The town crier spoke my lines,
we have an approach to the spondee, which gives a climax of intensity and earnestness.

Notice the abruptness of impatience in these expressive words:

O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters!

Here it is evident that the effect does not depend wholly upon the words, with their sharp, biting consonants, but largely upon the rhythm. And observe how the accent and the rhythm change in the following words:

To very rags, to split the ears of the groundlings.

Here again we have the iambic, the insistent.

The remainder of this remarkable speech may be analyzed in a similar way; and it will be found that these rhythmic elements here characterized as abrupt, insistent, gliding, and weighty, will quite

nicely measure the changing moods in the utterance.

Other favorable prose passages for analysis of rhythm are such as the following: Webster's oration at the dedication of Bunker Hill Monument, the celebrated peroration of his speech on the Union, many passages from Everett, as, for example, his lecture on Washington, the oration on the First Settlement of New England, his eulogy on Lafayette; and many others. Almost every orator who has spoken with effect has given models in this element of rhythm. Nor is it confined to oratory. Specimens may be found throughout the works of such masters of prose style as Dickens, Irving, Hawthorne, George Eliot, Charles Kingsley, Macaulay, and Carlyle. It will be helpful to take passages that are especially fine or strong in their rhythm, and try to paraphrase them into forms having different rhythmic character. It will generally be found that there is a close connection between the rhythmic and the logical properties; the body answers to the soul.

Keys and Melody.—Melody is a somewhat rhythmical succession of tones arranged in agreeable and *expressive intervals of pitch*. Two elements, thus, enter into melody—time and pitch. The element of time is seen in measure, or succession of accents, and in rate, or movement.

The element of pitch is seen in intervals, or relative distances of tones from each other in the scale, and in the key or keys employed. The time

element has been considered under "pause," "quantity," "movement," and "rhythm." We now consider the matters of *key* and *interval*.

Keys.—(1) High keys usually give brightness, animation, vivacity, triviality; or excitement, intensity, eagerness. They are naturally associated with rapid movement. Example :

Haste thee, Nymph, and bring with thee
Jest and youthful jollity.—*Milton*.

(2) Medium keys belong to the expression of the commonplace—of that which is not specially emphatic. They naturally fit a medium rate, and are used in the great bulk of conversational and oratorical matter. Example :

There was a man sent from God whose name was John.—*St. John*.

(3) Low keys express gravity, seriousness, pathos, and certain forms of intensity, as, for example, strong determination. These almost of necessity take a slow movement, as the vocal organs cannot act with great rapidity in the lower tones. Example :

But who may abide the day of his coming?—*Malachi*.

Keys of Different Voices.—Male voices will, on the average, give about D (middle of Bass staff), as the dominant tone of their medium key; female voices nearly an octave higher. These tones are, respectively, the best for general practice. The male voice will be in the "lower chest" action or register; the female, in the "upper chest." There

is less difference as to pitch in speaking tones between high and low voices than is often supposed. The difference is more in fulness—the bass and alto voices having deeper, larger vibrations in the lower tones. Tenors may average F where basses would give D; sopranos D, where altos would give B. The dominant tone of the medium key should leave room for a full and strong descending fifth without forcing the lower note of the interval. Every voice should have control of at least one octave and a half of resonant tones. Most voices can use two octaves or more.

Give examples of passages requiring different keys; according to the above principles, (1), (2), (3).

As to Intervals in Melody.—(1) Small diatonic intervals give the commonplace, unimpassioned, conversational. The voice will move mostly by seconds and thirds; except in direct interrogation and in positive affirmation, where it will give a fifth, ascending or descending. (2) Larger intervals give boldness or hilarity, like free, large movements of the hand. Often an octave, or even more, may be traversed. (3) Chromatic intervals give intensity, either of irritation and rage; or of pity, pathos, humility, etc. (4) Minors give sadness, drooping, depression, or intensity. (5) *Unusual intervals* (for example, the augmented fourth, the sixth, or the tenth) give *unexpected effects*. (5) Discrete intervals give more of

boldness or merriment; concrete, more of gravity or pathos.

Intervals and melody mutually react; forming ascending, descending, or composite melodies, according to prevalence of rising or falling slides or of circumflexes. These are sometimes called "sweeps."

REMARKS.—1. Melody gives *discrimination* in the broader sense. 2. It also gives emotion in general. 3. Combined with force it greatly assists energy. 4. Variety of key and of interval is required both for complete expression of varying thoughts, and for *physical relief* to voice and ear. Cultivate, therefore, all the available tones of your voice and carefully *avoid ruts* in melody. 5. Song has many valuable hints for speaking melody.

Quality.—Quality is naturally "general" rather than "particular," since feeling is evoked by the thought as a whole, rather than by any subordinate element. Inflection, on the other hand, is necessarily "particular" in its applications.

We may here briefly review, as a "general property," the element of quality, or tone-color, thinking of it in its application to passages or articles as a whole, or to a character in personation.

1. Pure tone is the result of a *normal action* of the vocal organs. Such action produces the maximum of elasticity, concentration, and resonance, with the minimum of muscular effort. It also agrees with the laws of sound; the one being adapted to the other as means to an end. The *normal condition of the emotions*, naturally reveals

itself through this quality. The "pure" is more objective in its effect than any other quality.

2. In the emotions employing the *orotund* there is a stronger *subjective* element. One is conscious of himself as being moved by the sense of grandeur, nobility, etc. It is, therefore, natural that these emotions should express themselves through a vocal *action* which gives *deeper* and *fuller*, yet *agreeable* sensations.

Both pure and *orotund* may be considered healthful or good qualities—all others unwholesome or bad—as indicating some abnormal state of feeling, some disturbance or interruption. Consequently we find that the tones which express these states result from some abnormal action of the vocal apparatus.

3. The *aspirated* quality results from a suppression of natural vocality, corresponding to the *suppression of natural communication*. Such suppression, if the result of mere weakness, is only indicative of a state previously induced, and is not specially tiresome. If it results from a stifling intensity of feeling, it soon becomes fatiguing physically, just as the feeling it portrays does mentally. The whisper is generally much more wearisome than full vocalization.

4. As harshness, anger, jealousy, rage, are *perversions* of the natural state of mind, so the tone that pictures these is a perversion of the natural *action*, a conflict of the voice with itself, the neck muscles opposing the work of the vocal organs, or chords.

The fact that such perversion becomes habitual in some men no more proves it natural, than the fact of habitual ill-temper proves that to be of divine origin.

5. When the emotions under the oppressiveness of awe or terror are driven in upon themselves, they become the most subjective, and so does the tone representing them. The gateway outward is largely closed, and the deep, half-smothered chest vibration is felt to be the natural sign of such emotions. This action is seldom imitated or affected except by professional impersonators.

6. Certain forms of agitation in the feelings impart a quiver to the whole frame, especially to the vocal chords and the muscles regulating the breath. This produces the tremulous quality, which may have widely different significations. As a sigh and a laugh are, physically, almost the same action, so may pathos and merriment be expressed by similar trembling vibrations of the voice. To know these facts and use them is not affectation.

Special Qualities.—Different shapings of the mouth cavity produce *varying overtones*, and impart different qualities, even with the same fundamental voice action. Hence, aside from the leading kinds of quality already mentioned, we recognize other special qualities. Of these, there are five distinctly recognizable, corresponding to as many definite shapes of mouth, and represented each one by a characteristic vowel. Thus: "oo"

is soothing, "e" is intense, "ai" is bright, wide, high, "o" is noble, while "ah" is hearty. Of course there are combinations and shadings of these effects indefinite in number.

Practical Study of Qualities.—Take extended passages; or, still better, all the utterances of one person in a scene of a Shakespeare play. Form your judgment as to the general character and the particular modifications; and find the kind of voice that will best fit the part as a whole. Do not be satisfied with having something unusual or striking; be sure that your qualities are really interpretative.

REMARKS.—1. Any *vowels* may be *tempered* or "*colored*" with any others, making it possible to change somewhat the emotional character of a passage, even with words naturally unfavorable.

2. As in "quantity," so in quality, there are, for most situations, words *naturally suited* for expression. Study of emotional effects in poetry and oratory will discover many of these, and thus greatly enrich one's diction, as well as his delivery.

General Force as Distinguished from Stress.—General force is that fullness, volume, abruptness, or intensity which pervades an entire passage, rather than that which is heard on separate words. It is to stress what melody is to inflection, or movement to pause and quantity.

1. The effect represented by initial stress, when applied to a whole sentence or passage, gives an impetuous or startled expression, heard as a property of the *whole thought*; as:

Up drawbridge, grooms. What, warder, ho ! Let the portcullis fall.

This is called *general abrupt force*.

2. Take the final stress mood and apply it to utterances like the following :

Ah ! gentlemen ! that was a dreadful mistake.

Once again I swear the eternal city shall be free.

No one special word gives the insistence. It belongs to the passage as a whole ; and the sentence is spoken much as if it were one long word, having a cumulative, pressing force, which culminates on the last word, or on the emphatic word nearest the end. This might be called *general insistent*, or *cumulative force*. The sign of final stress might be written over the entire sentence.

3. So of median stress. Take this example :

I appeal to you by the stirring memories of our common history.

Or these :

Who does not feel proud of such a record ?

An attitude of dignity should be maintained.

It is evident that the sentence as a whole has much the same apportionment of force as a single word with median stress. This would be shown by the swell placed above the whole sentence. This might be called *general expanding* or *ennobling force*.

4. The thorough stress mood applied to sentences is most obviously natural, as in :

On, on, you noble English.

Forward, the light brigade.

This would be named *general sustained force*.

5. Compound stress has no precise analogue in general force; but the mood it represents may be applied to long passages, giving the whole a violent, tumultuous effect, as in:

Why, I will fight with him upon this theme
Until my eyelids will no longer wag.

This would give *general force of violence or rage*.

REMARKS.—1. In these forms of general force, especially final and median, *emphatic words may be so placed* in the sentence as to favor the effect. Good writers seem to recognize this. When composing, especially for oral delivery, consult this principle.

2. The observance of general force will somewhat temper the use of pauses.

Thus: (1) abrupt force will favor many short pauses. (2) Insistent force will generally employ few pauses. (3) Expanding force will have comparatively few pauses, but will have a somewhat decided pause after the climax of the sentence: this answers closely to the caesura in verse. See examples above. (4) General sustained force will have the pauses few, or very evenly distributed; so as not to disturb the evenness of volume, which is the characteristic of this form. (5) General violent force, on the other hand, may have many marked and unexpected pauses, symbolizing the irregular movement of the thought which prompts it.

Examples.—Find or make examples illustrating these general applications of force. Write them out, placing enlarged signs of force over the entire sentence or passage, where it is possible to do so; and train both ear and voice to measure the general effect.

CHAPTER XI.

GESTURE AS FIGURATIVE LANGUAGE.

Gesture, in the broad sense, is any significant action of any part of the body, or of the body as a whole. Its office is to express or intimate ideas additional to those contained in the accompanying words. If the gesture represents only the same ideas as the language, it will either be redundant, or make the figure of rhetorical repetition, which is often allowable.

True gesture is, thus, not merely an accompaniment, but a part of complete expression. Its object is not merely to adorn, but to assist the utterance. It seeks primarily, not grace, but expressiveness. Grace and ease are, indeed, valuable properties, just as rhythm and melody and euphony are in language, but as language does not exist for the sake of these agreeable or esthetic properties, but for the *thought* which it may express, so does gesture. Pantomimic expression is as really a language as vocal expression. It is the first in order of time, being used effectively and intelligently by children before they learn verbal language. It is used also by all expressive natures in connection with verbal language, and often in preference to it. It also comes before verbal language in any particular sentence; that

is, the expression of eye, head, hand, shoulders, or trunk *precedes* the expression in words.

Proofs of the Relation of Gesture to thought.—(1) We naturally observe it, and interpret words in part by it. For example, one says, "I shall not go!" The words alone reveal simply the action of the judgment, or intellect. Moreover, they give simply the conclusion reached; but when we hear these words spoken, we do not receive simply this intellectual conclusion. We mark the attitude of the body, the carriage of the head, the inclination of the eye, the action, if any, of the hand, arm, or shoulder accompanying the words. Thus, when one says, "I shall not go," standing firmly upon the back foot, with the front leg firmly set, the head slightly back, the neck and shoulders firm, we interpret the action as that of resistance; and we add to the words "I shall not go," some such comment as this: "I stand upon my own rights and rely on my own will. There is no power that can compel me to go." Again, if the same words were uttered by a person standing in a careless and easy position, the weight perhaps balanced upon both feet spread wide apart, arms akimbo, head a little inclined to one side, shoulders dropped, we add the idea of indifference; and we make his four words mean something like this: "O, it don't matter at all to me; I shall not fret myself about it; it is not worth while to go." The same words might be interpreted in perhaps a dozen different ways. Any one quoting them

would ordinarily be justified in adding those adverbs or supplementary clauses which the gesture and action virtually introduce into the sentence.

(2) In conversation we frequently *inquire* as to the action, and do not feel certain as to the speaker's real intent or attitude, until we know the pantomimic expression which accompanied the verbal.

(3) Literature often makes description of action an essential part of delineation of character. Verify this by examination of passages in Scott, Dickens, Hawthorne, George Eliot, and others.

(4) We employ it *instinctively*. Nature thus seems to claim gesture as one of her favorite channels for communication.

Subjective Properties of Action.—These are such as reveal the attitude, mood, or relation of the speaker toward the thought or toward those addressed. They consist chiefly in those attitudes of the body which depend upon the position and action of the feet, and those in which the position of the head is the prominent characteristic. The position of shoulders and chest also sensitively indicates subjective conditions. These subjective conditions regard, chiefly, the emotional and volitional attitudes of the speaker. Recur to the different paragraphs in the chapters on Emotion and Energy.

Objective Properties of Gesture.—These indicate some position or quality of the object described, or some relation of the truth presented. Such objective properties are, for example: near-

ness or remoteness, smallness or vastness, location and motion. These objective properties are most naturally expressed by *movements* of the body, particularly of the eye and hand. Subjective properties, on the other hand, are expressed rather by *bearings*, or attitudes of the body.

The objective properties, those concerned in locating, measuring, describing, etc., are expressed chiefly by the arm and hand; such action constitutes gesticulation, as opposed to bearing and the more general pantomimic expression.

As related to the rhetorical properties of delivery, and as dependent upon literary interpretation, the subject of gesture is here introduced thus briefly for the sake of showing its connection with the general principles of language and of expression. The bearing and the gesture give the *general conception* of the thought, which is specifically explained by the accompanying words. All gesture is thus essentially figurative language. It presents to the mind the general image of the thing described or of the personal attitude represented. It figures forth, in the most economical and direct way, that which verbal language must do much more indirectly and expensively.

Gestures, as figurative language, may be broadly divided into four classes:

(1) *Gestures giving literal or physical representation*; such as measurements of length, height, indications of literal shape and extent, or of literal movement.

(2) *Those conveying metaphorical representation*; as of ideas akin to the sense of height, depth, extent, rapidity or slowness, aversion, inclination, etc.

(3) *Gestures of ideal presence*; representing an abstract relation or an absent person or object as seen before the speaker. Here the rhetorical sense of the figure of vision is typified by the speaker in directing his eyes to the imagined object or person.

REMARK.—This is the only class of gestures requiring or admitting the accompanying action of the eye; and here the eye should never “follow,” as is so often directed, but should invariably *precede* the action of the arm and hand.

(4) *Gestures of energy or intensity*. These are analogous to “figures of emphasis” in Rhetoric, such as repetition, exclamation, interrogation, and the like. They will accompany the words, and will *re-inforce*, rather than illustrate, their meaning. Gestures of this class will prevail in strongly energetic passages, and will often obviate the necessity of verbal repetitions.

Examples.—All of these should be fully illustrated in original and selected passages.

Pantomimic Paraphrase.—One of the most useful things a student can do is to translate words into action, or pantomimic expression. Take, for example, the four classes just given:

(1) *Literal or Descriptive Gesture*. Take any vivid description or wordpainting, and, without

speaking any of the words, represent the whole scene or narrative in pantomime. The purpose will be, first, to gain a fresher and more vivid impression of the scene described or the thought conveyed; and, secondly, to acquire ease and spontaneity in gesture.

For this practice take at first such selections as Webster's description of the murderer's entrance into his victim's room, in the speech on the White Murder Case; Victor Hugo's description of the loosened cannon on the vessel's deck in "'93"; "The Wreck of the Hesperus," by Longfellow; the chariot race in "Ben Hur,"—any passage that is mainly descriptive, and in which there is vivid and rapidly changing imagery.

Afterward study selections that employ less of physical imagery, and more of metaphorical significance; those in which different attitudes of the mind—varying intellectual, emotional, and volitional conditions—may be typified in changes of bearing or gesture. For this use the speeches in "Julius Caesar" are especially favorable. Find also good extracts in many orations, such as that on "Idols," by Wendell Phillips; the "Reply to Haïne," by Daniel Webster; the "Eulogy on Lafayette," by Edward Everett: such poems as "Robert of Sicily," by Longfellow; "The Prisoner for Debt," by Whittier; and "The Vision of Sir Launfal," by Lowell.

(2) *Purely Metaphorical Gestures.*—These will require much more discernment, a much more

careful measurement of the thought. Obliging yourself to express the metaphor in pantomime when it is possible to do so, will make the image bright and vivid to your own thought; and will in turn give a reality and expressiveness to the action, which nothing else can secure. Take such passages as the following; study the metaphorical sense of the imagery, and then try to represent it in pantomimic language: "My Soul and I," by Whittier; "The Flood of Years," by Bryant; "The Present Crisis," by Lowell; "The Builders," and "Sandalphon," by Longfellow; "Sleep," by Mrs. Browning; "The Lost Chord," by Miss Procter. Take also strong figurative passages in speeches, as that of Patrick Henry on "Resistance to British Aggression;" Grattan's reply to Mr. Corry; and almost any impassioned oration. Find also extracts from more quiet and less noticeable works, which contain expressive figures of speech, especially metaphors and similes; and translate these into pantomime.

(3) *Ideal Presence*.—Rhetorical figures of ideal presence are among the most graphic, and will be as easy as any class to express in pantomime. The tendency will perhaps be to employ them too freely. The speaker must always judge carefully as to whether the purpose of the sentence is primarily the bringing up of an absent or invisible object to sight, or the enforcement of some thought upon his listeners.

Passages illustrating this property are the fol-

lowing from Edward Everett: *ideal presence*, in its simplest form, assuming the object to be before the speaker, and using often the present tense, is found in the Eulogy on Lafayette in the paragraph containing these words:

Before you stretches the broad expanse of York River, an arm of Chesapeake Bay.

Also in one of the closing paragraphs, containing this sentence:

You have hung the venerable arches, for the second time since their erection, with the sable badge of sorrow.

The figure of *vision*, in which the speaker declares himself to be witnessing, in imagination, the scene he is describing, is finely illustrated in that memorable paragraph in "The First Settlement of New England," beginning:

"Methinks I see it now, that one solitary, adventurous vessel, the Mayflower of a forlorn hope," etc.

Apostrophe, as the name suggests, will be most naturally expressed in action, by turning from the audience, for the time, to address the imaginary auditor figuratively introduced. There will often be no gesture, the change of posture and of face being sufficient. Find a good case of this figure in Everett's Eulogy on Adams and Jefferson, the passage beginning:

Tell me, ye who tread the sods of yon sacred height, is Warren dead? Can you not still see him, not pale and prostrate, the blood of his gallant heart pouring out of his ghastly wounds, but moving resplendent over the field of honor, with the rose of heaven upon his cheek, and the fire of liberty in his eye?

Legitimate cases of ideal presence may be found in such passages as the following: Dr. Nott's Sermon on the Death of Alexander Hamilton, Blaine's Eulogy on Garfield, Everett's description of the death of Copernicus, Longfellow's "Sunrise on the Hills," Tennyson's "The Lady of Shalott." For purposes of occasional drill the mind may be allowed to dwell exclusively upon the imagery, and make it ideally present. The beneficial results will appear when this property is tempered into its proper relations to the other elements of delivery. The action and the utterance will have gained in vividness and spontaneity.

(4) *Energy or Intensity*.—Here, as already said, the gesture either repeats or supplements the words; it may even suggest adjectives, adverbs, and not infrequently clauses, or even entire propositions.

Take a sentence and speak it with different kinds of gesture and action, showing how the action supplements the words. Translate, as nearly as possible, the action into its equivalent words. Write these verbal equivalents as interlined expansions, according to the models given in Chapter IX. After so paraphrasing and expanding, take the original text and re-translate the expansions into gestures. Let the following serve as simple examples.

Be prepared to hear.

I had as lief not be, as live to be in awe of such a thing as I myself.

I know where I will wear this dagger then.

Brutus, bay not me : I'll not endure it.

Take also, almost any of the examples given under energy, Chapters VIII. or IX.

CHAPTER XII.

VOCAL TECHNIQUE.

In all art-work there are two essential factors; first, the mental, second, the physical. There must be a conception in the mind, and then some way of expressing that conception. Thus, every art must have its materials of representation. In Elocution, the mental or spiritual conceptions consist in the measurements of thought and relations of thought, which we have traced somewhat through the purposes in utterance. The restatement, expansion, condensation, illustration, and all other forms of modification designed to give the speaker himself a fresher momentary realization of the purposes in the utterance, have accompanied every stage in the analysis thus far, under the name of paraphrase. The mental part of the work of expression is thus embraced under these two leading terms, purpose and paraphrase. These constitute the rhetorical preparation for utterance; but these alone are not sufficient to convey thought in all its relations and in all its emotional and energetic properties. There must be a physical medium for communication. Such medium consists mainly in the properties of tone which we have considered; as, time, pitch, quality, and force, under the forms of

movement, rhythm, inflection, melody, qualities, general and special, general force and stress.

We have thus far assumed that these properties were somewhat well known; or, at least, recognizable by the student. It remains to show the connection of special cultivation of the voice with these rhetorical properties of utterance.

Every one has used his voice from infancy; and it is natural to assume that the action which has become habitual is the normal, or natural action. This, however, is often far from the truth. We must always discriminate between the natural and the habitual. The natural is that which is evidently prescribed by nature; that which works in accordance with the laws of nature, and which justifies itself by the results of ease, durability, suitability, and unobtrusiveness of action.

The normal action of the voice has been intimated in connection with the normal state of the emotions. It is that which constitutes the pure tone. The action of the different parts of the vocal apparatus according to the prescriptions of nature, and the establishment of such action and of the normal conditions upon which it depends, by the use of definite and systematic exercises, —this constitutes vocal *technique*.

While it is true that there can be no really expressive utterance without an approximately normal vocal action, it is true, on the other hand, that the vocal technique itself will best be developed and established under the guidance of the

| ORGANS. | CONDITIONS. | PROPERTIES. | EXERCISES FOR SECURING. |
|---------------------------|---------------------------------|---------------------------------------|--|
| I. CHEST. | Open. | Depth, Resonance, Volume. | <ol style="list-style-type: none"> Poise. Expand Torso. Arm move'ts. a. Draw back. b. Set back. c. Spread. Expand } a. Diaphragm. b. Upper Chest. } c. Sides. d. Back. Chest percussion. Breathe, slowly and then rapidly. Count numbers. Sentences and passages. |
| II. THROAT. | Relaxed, loose. | Ease and Volume. | <ol style="list-style-type: none"> Liberating motion of Neck. Passive shake of Larynx. Initial <i>k</i>, loosely. Test freedom by hand. Koo-koo; even notes. Koo-koo; triplets. Passages. |
| III. JAW. | Flexible. | Ease, Roundness, Volume. | <ol style="list-style-type: none"> Liberating motion of Jaw. Fo-fa-fa. Fo-fa-fa-fa. Fo-fa-fa-dô-re-mi-fa-sol-la-si-dô, in rhythms. One, two, three, four, five, six, seven, eight, in rhythms. Selections. |
| IV. TONGUE. | Yielding. | Roundness, Fullness, Promptness. | <ol style="list-style-type: none"> Tip to Teeth. Fingers under Chin. Lift uvula; yawn. Vowel ah. |
| V. ORAL AND NASAL CAVITY. | Tuned; open at Centre and Back. | Concentration, Quality, Resonance. | <ol style="list-style-type: none"> Hum; <i>u</i>; Tongue down. Oo-ue-ô-ai-oh-ah. Lines of poetry. |

| | | | |
|---------------------------|----------------------------------|---|--|
| VI. VOCAL CHORDS. | Elastic. | Touch, Purity. | <ol style="list-style-type: none"> 1. M-m-m. { Oo-oo-oo, as in foot. ü-ü-ü-ü as in tub. 2. { ä-ä-ä-ä as in far. 3. Koo-koo, alternating with oo, ü, ä. 4. Exercise in thirds. 5. Exercise in fifths and thirds, with skips. |
| VII. ARTICULATING ORGANS. | Elastic; each able to act alone. | Touch Assisted, Articulation Secured. | <ol style="list-style-type: none"> 1. Lip stroke for labials. 2. <i>W'</i> wai-wo-we-wah. 3. <i>F'</i> fo-fa-fa. 4. <i>T', l, r, s, ch, j</i>; same exercise; <i>e, g, ta-la-ra-sa</i>; (tongue stroke, tip); <i>pa-ba-ma-fa-ta-la-ra-sa</i>; <i>staccato</i> and <i>legato</i>, and with varied rhythms. 5. <i>K'</i> koo-koo. Varied rhythms. Tongue stroke, back. |
| VIII. ABDOMINAL MUSCLES. | Strong, Sustained. | Prolonged Vocalization with Ease, Roundness, and Fullness. | <ol style="list-style-type: none"> 1. Slow, full inspiration, with abdominal muscles wholly relaxed; expel; abdominal muscles passive. 2. Slow expulsion by contracting Abdomen and upper Chest. Fill, indrawn Abdomen. Abdominal muscles active. 3. Lie on back, or sit reclining. <ol style="list-style-type: none"> a. Depress Diaphragm and Abdomen. b. Contract abdominal muscles, allowing Abdomen to relax, with <i>staccato</i> ah, oh. c. Contract Diaphragm, allowing Abdomen to relax, with <i>staccato</i> notes. d. Silently contract muscles, first separately and then together. e. Sing oh-ah. Simultaneous contraction. 4. Stand and sing vowels, syllables, and phrases. 5. Singing tone held, <ol style="list-style-type: none"> a. During breath, b. Up and down scale. 6. Calling tone in vowels, syllables, and sentences. 7. Loud declamatory passages. |

rhetoꀀical spirit; that is, the spirit of genuine and untrammelled communication.

All the special exercises included in the foregoing vocal chart may be thought of in connection with the different moods of utterance. The exercises, while primarily physical, and designed to secure simply the right technical action of the parts, may yet be varied so as to fit the different moods of utterance; and they may be more intelligently practiced after the study of these expressional moods than before. This is true especially of the practical exercises in sentences and paragraphs, which close each list of exercises.

Some further explanation may render more intelligible the directions in connection with the discipline of each organ.

It is important to keep constantly in mind all parts of the vocal apparatus, in order to avoid ruts and hobbies. The proper action of any one part alone will not secure good vocalization. All the parts of the vocal apparatus are mutually dependent.

In a system of voice culture we might commence with any one of the organs. Practically, it is perhaps most advantageous to begin with the development of the chest.

The Chest performs a double office. It acts as an automatic bellows, and also as a resonance chamber. This second office is practically the more important of the two. This indicates the necessity for securing perfect openness. The air

column is thus deepened and broadened; and, being held approximately quiet during speech, this enlarged air chamber re-inforces the vibrations of the vocal chords, much as the body of the violin enhances the vibrations generated by the string. It is the greatest mistake to treat the chest as merely a bellows. The purity as well as depth, resonance, and volume of the tone depends upon the skill with which the vocal chords and articulating organs can play upon this quiet air chamber. Such action produces musical (or regular and periodic) vibrations. Such vibrations have the strongest transmitting power. The tone, as it were, radiates—*it is propagated, rather than propelled*. The action by which such tone is produced depends upon skill rather than muscular strength. The greatest effort is put forth by the inspiratory muscles, not the expiratory; the labor and skill both being directed to the problem of holding, during the utterance, the greatest practicable amount of approximately quiet air, which tends to expel itself by the natural contraction of the air-cells. The air-chamber thus becomes at the same time an automatic bellows and the great body of the tone-producing instrument.

The physical sensations accompanying such use of the voice are most agreeable, producing a sense of activity without exertion; giving a buoyant, fresh, inspiring, enlivening sense, which well fits the normal attitude for communication. It is both cause and effect of such normal expressional mood.

Poise.— This is vital in all vocal action, because without this there can be no free breathing. If the body is out of balance, all parts of the chest and waist will be in some measure constricted, thus destroying resonance, both by reducing the amount of air received into the lungs, and by preventing the vibration of the walls of the body, which form a part of the resonance-apparatus.

In securing poise, stand first on both feet, with the weight well toward the ball. Let the hips be directly under the shoulders. A straight line should pass through the center of ear, shoulder, hip, knee, and instep. Standing in position, rise elastically toward the toe, without any swaying of the body forward or sidewise. Each time the body rises, inhale deeply and fully.

Expansion of Torso.— Place the back of one hand just below the shoulders, with fingers of the other a little below the collar bone. Let the chest collapse, or fall in. Stretch against both hands, expanding the body in a diagonal line; outward and upward, downward and backward.

The object in the foregoing exercises is twofold. First, it is designed to secure dignity and ease of bearing; and, second, to prepare for full respiration.

Arm Movements.—(1) Drawing back. Extend both arms forward on a level with the shoulders, fingers extended, palms up. Clenching the hands, draw the arms slowly and firmly backward until the fists reach the shoulders. Be careful that

the back does not hollow, and that the body does not lose its perfect poise. Repeat this exercise elastically and rhythmically, part of the time rising to the toe as the arms are drawn backward. Be careful also to breathe deeply, and by power of will expand the waist and back.

(2) Setting back. Place the hands in front of the chest, palms outward; clenching the hands, pass them around, in the arc of a circle, until they come in line with the shoulders, or, if possible, pass back of that line.

Here there will be great danger of mechanically hollowing the back; prevent this by volitional expansion of the torso. As in (1), rise rhythmically and elastically to the toe during a part of the exercise.

(3) Spreading. Extend the arms on a level with the shoulder, touching finger tips. Rising to the toe, spread the arms outward until they come upon a line with the shoulders, or, if possible, farther backward, even so as to touch the backs of the hands together. As before, be careful to expand the torso, to prevent hollowing of the back. Be careful also that the hips do not sway forward when you rise. Move in a straight line upward, keeping perfect poise. Let there be no stiffness of the limbs or body. All must be firm, but perfectly elastic.

Special Expansion of Parts.—(1) Diaphragm. Place the ends of the fingers just over the pit of the stomach, between the floating ribs; push in-

ward, exhaling; usually blow out through the lips. Exhaust the chest completely, and you will perceive that the diaphragm has receded and moved upward. Now hold the shoulders and upper chest perfectly still, refill your lungs by bearing out upon your fingers. You will feel the diaphragm return downward and outward. Repeat this several times with slow breathings; then, as a mere muscular exercise without regard to breath, gain separate control of the diaphragm muscle. Remember that the diaphragm itself is, first and chiefly, an inspiratory muscle. Its action deepens the chest, assisting in the drawing and retaining of a full breath. It is not the office of the diaphragm, directly, to expel the air. When drawn downward and held somewhat tense, the diaphragm becomes a part of the resonating apparatus, somewhat analogous to the lower drum-head.

Practice this action of the diaphragm, sometimes rapidly changing, and sometimes holding it for a few seconds fully contracted, until it becomes an easy and agreeable exercise. The result will be an increase in depth, resonance, and elasticity of tone.

(2) Upper Chest. Place the tips of the fingers a little below the collar bone, about the second or third rib, holding the shoulders, waist, and back quiet. Bear out against your fingers, inhaling all you can, until the chest is carried out to its fullest extent. Let it slowly recede, emptying the chest as nearly as possible. Repeat this process

several times with an elastic but full action. Continue this practice many times a day, until it becomes easy and habitual to carry the chest well out.

(3) Sides. Place the hands upon the floating ribs, thumbs forward : holding all other parts as still as possible, push out against your hands, allowing the lungs to fill as much as they can. Mechanically push in upon the ribs and let the breath escape. Again push out, and continue the practice until you can, at will, expand at this point, elastically and fully.

(4) Back. Place the hands upon the sides, as in (3); but with the thumbs now pointing forward, and the fingers passing backward around the body, till the finger tips nearly or quite touch each other. Now, mechanically press in upon the body while expelling the breath through the lips. When the lungs are emptied (as nearly as they can be in this way), hold all other parts of the body as quiet as possible, and push out against your fingers. Repeat, and practice as in the other cases.

The purpose in first making these separate expansions is, by giving the entire will-power to each one at a time, to gain perfect control over that part. The result will be that the chest will soon come to expand in all directions symmetrically and easily, and will be able to remain in this expanded condition during a reasonable sentence, say ten or twenty words. The gain will be apparent in increased fullness and ease of tone, as well as in repose of bearing.

Chest Percussion.—Use this exercise moderately, and at first even cautiously. Filling the entire chest, hold it open for a few seconds, while you pat all parts of the chest with an elastic and rhythmic stroke of the finger tips. Let the wrists be perfectly relaxed, and depend more upon the great number of light strokes than upon a few heavy ones. A strong man may gradually become able to endure hard raps upon any part of the chest. This is, however, not necessary for the cultivation of the voice, and is not here recommended.

Breathings, slow and rapid.—(1) Slow. Place the hands upon the sides, fingers front, holding the shoulders still; expand the chest fully in all directions during a short time, say five or six seconds; and, during about the same period, gradually diminish the chest and expel the breath. By practice this exercise may be increased in length until you can easily hold the breath from twenty-five to fifty seconds.

(2) Rapid. Fill the lungs as quickly as possible, making a complete expansion of the chest. After holding an instant, exhale as quickly as possible, exhausting them completely. The exhalation may be mechanically assisted by pushing in the walls of the chest. This quick breathing is to be practiced very moderately, and in case of delicate persons may often better be entirely omitted.

Counting.—For the merest mechanical vocalization, numerals are as good as anything. Place the hands on the sides, fingers front, upper chest well

out, standing in poise, shoulders quiet, stretch the waist until you have a fairly full breath; count, at moderate speed, with distinct articulation, the numerals up to twenty.

For the first twelve or fifteen there should be no perceptible diminution of the size of the waist. During the latter part of the breath the ribs will gradually fall in, and the diaphragm gradually retreat upward. It is not best to exhaust the chest completely. In practical speaking the chest is never empty during the utterance of a sentence. Sometimes at periods, and usually at transitions, there may be a total change for an instant, the chest relaxing completely, or even for a moment collapsing; but returning to what is called the "active" condition, as soon as another sentence begins.

These counting exercises may be gradually extended, until forty, fifty or more numerals are easily spoken in one breath. There is no great virtue in being able to count the greatest number possible at one breath. People will differ greatly in length of breath. The essential thing is that the chest be trained to stay firmly, but easily open, and that this condition shall last somewhat longer than will practically be required in ordinary speaking or reading; because if the greater can be done with ease, the less will do itself.

Sentences and Passages.—Having secured the right mechanical condition and technical action by previous exercises, apply this now to the utterance

of actual thoughts and sentiments. In this part of the practice the connection of the technical development with the rhetorical measurement may be made to appear.

(1) Deliberative matter of the various kinds requires precisely the condition which the chest exercises are designed to secure. When one mind addresses another mind with the intent of presenting or unfolding ideas, or of informing the intellect, that mental attitude is best symbolized by the physical condition which brings the greatest ease, self-possession, self-forgetfulness; and the most normal and unobtrusive vocal action. By this is meant that in the mood of deliberation there shall be nothing to call especial attention to the speaker as making any effort to be understood. Now the most important technical element in this easy and automatic vocal action is the full, elastic chest. What is said here will apply to all the other elements of vocalization, but is perhaps specially noticeable in connection with the breathing. Observe its application to the three varieties of deliberative matter.

(a) *Introductory*.—The truly introductory attitude always implies that some preparatory consideration is presented to the mind of the listener, and, as preparatory, it must not laboriously nor too pointedly call attention to the thing said at the moment. Just here is one of the greatest weaknesses of public speakers. A great amount of physical energy on the part of the speaker, and of

nervous energy on the part of the listener, is often wasted in merely introductory matter. There should always be such spontaneity, such natural, agreeable action of the voice, as will set both speaker and listener perfectly at ease; and so prepare for the passages which may require more effort.

It will be important here to observe what has been said with regard to rhythm. An unrhythmical utterance is always laborious. The particular character of the introduction will indicate the kind of rhythm to be employed. All the previous exercises for development of the chest, though essentially mechanical, may be more or less rhythmical; and when we come to drill on sentences and passages, the rhythm must be specially observed.

(b) *Propositional Matter*.—Here there is more of weight and volume in the utterance. As we have seen, it is not energetic in the technical sense; that is, it does not bear directly upon the will, and especially it does not reveal any *purpose* on the part of the speaker to move the will. The intensity and fullness of the utterance, therefore, must be of this automatic and unobtrusive kind. The listener must feel that the thought is *weighty in itself*, and not that the speaker is attempting to make it such. Now this measurement of the thought as propositional may be in the speaker's mind, and yet his design may be utterly thwarted

by a forced, mechanical, laborious utterance. It is absolutely vital to the true rhetorical interpretation of propositional matter, that the body of the tone itself be such as to give a sense of weight and importance. It must have an easy and a spontaneous fullness.

(c) *Transitional Matter*.—The rhetorical significance of a transition indicates always some *change* in the weight of the thought; that which merely connects being always less important than the things connected. Here a right government of breath and of the volume of tone depending thereon will obviously be the technical requisite for expressive utterance.

Recur to the examples in the chapter on deliberation, and practice them with special reference to the control of breath through the chest conditions here described. Add many other examples, original and selected. Carefully measure the fullness and volume of the tone; and be very sure to avoid mechanical effort in any case of deliberative matter.

(2) *Discriminative Matter*.—In the broadest sense discrimination, as we have seen, is the pointing out of relations, particularly of contrasts. While inflection is the agent in particular and minute applications, every other element in the utterance may, in its place, assist in discrimination. Differences of volume, depth, and intensity, may often be the most effective means of opposing one element to another. Refer to the examples under

discrimination, and, in connection with the proper inflections, study this element of volume, as developed in the chest exercises.

(3) *Emotion*.—Emotion is directly and most sensitively connected with the chest conditions. This fact led the ancients to place the soul or seat of emotions in the region of the diaphragm. This seems nature's automatic gauge of emotion.

(a) Simply normal feeling will express itself with a reasonably full and not greatly distended chest, and will employ an action that is the result of previous expansions, rather than the attendant of a present effort to expand.

(b) Enlarged, ennobled or deepened feeling will be attended with a present, and often conscious expansion of the chest, and, seemingly, of the whole frame. The philosophy of this is hinted at in our word "aspiration." When one aspires to something high and worthy, his soul is filled with the appreciation of that object, and symbolically he fills his breast, as if drawing into himself, or breathing in, the thing to which he aspires.

This is doubtless the fact underlying many expressions of the sacred writers; such as the following: .

I opened my mouth, and panted: for I longed for thy commandments.—*Ps.* cxix. 131.

As the hart panteth for the water-brooks, so panteth my soul for thee, O God. My soul thirsteth for God, for the living God: When shall I come and appear before God?"—*Ps.* xlii. 2.

In the last example, the figure of thirst further

illustrates this point. As the satisfaction of thirst fills one deeply and exhilaratingly, so does the gratification of a cherished desire, or the imagined enjoyment of a noble and lofty exercise.

All this indicates the vital connection between the rhetorical spirit in its noblest exercise and the thoroughly trained symbol of the same.

(c) Abnormal feeling. Suppression, oppression, severity, tremulousness, are all vitally connected with the breathing apparatus. While the physical action which expresses these abnormal mental states is itself an abnormal condition, still such deviation for purposes of expression can be safely and effectively made only after the natural action is understood and mastered.

Perfect technical control of the breath will be found as necessary in these abnormal types as in the normal. For example, suppression is illustrated, rhetorically, by the figure of *breathing* out, as:

Saul yet breathing out threatenings and slaughter against the disciples of the Lord.—*Acts* xix. 1.

Shylock, hissing out his hatred, illustrates this, when he says aside,

These be the Christian husbands!—*Mer. Ven.* Act iv. Sc. 1.

Here, obviously, we have uncontrolled breath, physically speaking; but rhetorically it must be managed from the point of control.

Again, take oppressed feeling, as in the muffled or shuddering sound of the pectoral quality.

This also, in order to be rhetorically expressive, must first be technically mastered; and the chief element in the technical control will be the deep breathing. For illustrations, recur to any of the examples given under this head in chapters VI. or VII.

The stern or hard tone, as previously said, does not depend alone upon the changed condition of the throat. Severity may be mingled with a certain nobility or self-respect; in that case we must have the full and well controlled breath to support it. In meaner or more malicious uses, there will be corresponding changes in the breath element.

The tremulous or agitated tone will depend, principally, upon the condition of the breath. Physically, a laugh and a sigh are closely akin. In either case, there is an interrupted action of the breathing muscles. These agitated feelings can never be fully expressed without the right condition of the breathing apparatus. For artistic uses there must be the ability to hold a full column of air and yet allow the diaphragm and all parts of the chest to partake in the thrilling, shivering, throbbing or bubbling character of the emotion.

(4) *Energy*.—All the types of energetic communication will easily be seen to have direct connection with the control of breath.

(a) *Abruptness*. The prompt, decided, sudden action must have well controlled breath, else it will lose all dignity and effect. Moreover, without a good support of breath, the suddenness of initial

stress will prove wearisome, exhausting and injurious to the vocal organs.

(b) *Insistence.* Here the cumulation of power essential to the rhetorical expression will absolutely demand a full supply of breath. If the chest is exhausted, or is poorly controlled, there can be no final stress.

(c) *Expansion with pressure.* Like the emotion of nobility, of which it largely partakes, this phase of energy will demand such full breathing as to support and *swell* the tone.

(d) *Prolonged enforcement.* This will require the fullest chest, most evenly held. There must be no jerky, thumping motion, else the dignified and exalted effect will instantly be destroyed. The best mechanical preparation for this type of energy may be secured by counting the numerals, in a full and evenly sustained tone.

(e) *Violence or perturbation.* While this seems to demand uncontrolled breath, its artistic use implies a control. The rider's horse may, indeed, rear and plunge; but he is curbed by the skilled hand of his master.

Study all types of energy through examples given in chapters VIII. and IX. with special regard to the control of breath.

Artistic Study.—Art being the combination of mental measurements with physical control, it becomes obvious that full expression can be prepared only by keeping in mind both of these elements, and by focusing them upon the render-

ing of varied passages. Let there be, first, the accurate and sensitive measurement of the significance of the passage; then consider nature's means for portraying, or symbolizing that meaning; then, keeping the thought uppermost, sensitively and perseveringly measure in your own voice the physical symbol of that spiritual conception.

The most gratifying results and the most practical outcome of the study will be just at this point, at which the mental and the physical perfectly unite.

The union of these two elements has been specially emphasized in connection with breathing, because this comes first in our scheme of technical study, and may thus illustrate what is true, in a measure, of all the other elements. Another reason for specially developing this thought here is this: the breath is, of all the vocal elements, most expressive, and most immediately connected with the rendering of thought. The breath is more positive, other elements more negative; the breath produces the effect in proportion as the other organs present no hindrance or obstruction. We shall speak of the remaining elements of vocalization somewhat more briefly, assuming that all which has been said of the harmonious action of mind and body in the matter of breath is to be applied in large measure in all the following elements.

Throat.—As all vibration starts with the action of the vocal chords, they themselves, and all their

immediate connections must be rendered flexible, and be prepared for easy, prompt, and vigorous action. To secure this, practice constantly the following list of exercises.

(1) Liberating motion of the neck. Sit, leaning well forward; drop the head until the chin rests upon the chest; raise it; now slowly draw it down, slightly stiffening the muscles of the neck; again raise it. Now by contrast see what the condition of the neck muscles is when the head is perfectly "surrendered to gravity;" that is, given up. "Let go" the neck. Do not draw the head down, but *allow* it to drop. Test the condition of the neck muscles, both by the general feeling of the neck, and by the sense of touch. Laying the hand upon the sides of the neck, you can easily detect the difference between the partially contracted and the wholly relaxed condition of the muscles. Again drop the head until the chin rests upon the chest. Sway the body to one side, then backward; around to the other side, and finally forward, allowing the head to follow around, being led by the shoulders. Be sure that the neck muscles are perfectly relaxed, and the head absolutely surrendered to the motion of the body.

(2) While rocking the head and neck, loosely shake the larynx. This will be done by moving the back of the tongue upward, and allowing it to fall. There should be a soft, jelly-like condition of all the sides of the neck, which may easily be perceived by the tips of the fingers; and the

larynx should oscillate freely, as a passive hand would be shaken by taking hold of the cuff with the other hand, and flinging it up and down.

(3) Make the sound of initial *k*; that is, of *k* without the emission of any breath. It is a simple mechanical movement, striking the back of the tongue upon the soft palate. Do this in different rhythms, as if beating a tattoo with the back of the tongue.

(4) Sing the syllable *koo* in even notes, thus: do, re; do, re; do, re; do, re; do. The first eight are short notes, the last one a long note, which is to be held smoothly and evenly. Accent slightly the lower note each time. Practice this up and down the scale.

(5) Sing *koo* in triplets, thus: do re do; re do re; re mi re; mi re mi; mi fa mi; fa mi fa; fa sol fa; sol fa sol; sol la sol; la sol la; la si la; si la si; do. The last tone, "do," may be a whole note with a hold on it, if there is sufficient breath left.

Take all these singing exercises at easy natural pitches. The best average for all voices will be about the key of B flat. Bass and alto voices might begin as low as G or even F. Tenors or high sopranos need not practice them higher than C or D.

(6) Passages in different rhythms, especially poetry in different metres, will be best to practice first. Use especially the lighter and more flexible movements, as dactylic and anapaestic verses.

Among many that will easily be found, the fol-

lowing may be named: "Lochinvar," by Scott; "How They Brought the Good News," by Robert Browning; "The Battle of Ivry," by Macaulay; "The Boys," by Holmes.

The Jaw.—One of the greatest hindrances to easy and effective utterance is a stiff and inflexible jaw. It must first be liberated mechanically, and then be taught to move in flexible, elastic, but not extravagant action, and in all sorts of rhythm. For this the following simple order of exercises is suggested:

(1) Sit leaning forward, as in preparation for throat exercises; drop the head until the chin rests upon the chest; raise the head, allowing the jaw to hang down, as if falling asleep. Repeat this until you can feel a slight sense of weight in the lower jaw, as you can feel in the fingers when you draw the hand and arm up, allowing the fingers to hang down. When this slight sense of weight is perceived, then

(2) Shake the jaw by the head and neck, moving the head vertically and laterally: allow the chin to be slightly moved, as the fingers would be moved if hanging passive while the hand should be shaken. Having thus secured a mechanical freedom or liberation,

(3) Sing fo, fa, fa, up and down the scale; then fo, fa, fa, fa; then in triplets, fa fa fa; three triplets to each degree of the scale.

Take every *rhythm* you can remember or devise; always allowing the jaw to hang and vibrate with

perfect freedom. Remember, it is not essential to pull the jaw down as far as you can. The point we are seeking is flexibility, rather than wide opening.

(4) *Sing* up and down the scale the syllables, do, re, mi, fa, sol, la, si, do, and the numerals one, two, three, four, five, six, seven, eight, pronouncing all to each degree of the scale.

This exercise can be coupled with the breathing exercises, by singing an entire scale, or even both the ascent and descent of the scale, to a single breath.

(5) *Selections.* Let these be chiefly those of a glib and spirited nature, with varied rhythms. The following will be found helpful: "The Falls of Lodore," by Southey; "Old Fezzing's Ball," from the "Christmas Carol," by Dickens; the auctioneer passage in "Cheap Jack," by Dickens; the list of subscriber's in "Father Phil's Collection," by Samuel Lover.

Tongue.—This must be trained to keep out of the way, and yet to come to its place at every spot in the mouth where articulation shall demand it, and to act always with promptness, flexibility, and ease. The first thing to secure is what we have called, on the chart, a "yielding condition."

(1) Place the *tip* of the tongue against the lower front teeth; let it lie loosely, but it must stay there.

(2) Place the finger and thumb under the *chin*, about an inch back from the front of the chin;

bear down, not by the jaw, but by the hypoglossal muscle, upon your finger and thumb.

(3) Keeping the same conditions, lift the *uvula* and *soft palate*. A mirror will be needed until one becomes familiar with the sensation. Be careful also that in lifting the uvula the tongue does not draw back; let it, rather, press lightly forward and downward. Now, observing these conditions, yawn fully, expanding the whole oral and pharyngeal cavity. After full yawning,

(4) Take the vowel *ah*, sing it up and down the scale, gradually, keeping this depressed condition of the tongue, which should all the time be in the shape of a trough or a spoon right side up.

(5) Couple the tongue exercises with those of the jaw, singing, *fa, fa*, etc., with flexible jaw and depressed tongue.

Oral Cavity.—Under this head are included all the air chambers above the larynx. They are the pharynx, the nasal passages, and the mouth cavity. When we speak of opening the mouth freely, we do not mean a nervous working of the exterior facial muscles, nor a violent jerking or spreading of the exterior mouth. We mean the free opening of all those interior cavities in which the vowels are tuned, and in which the voice as a whole receives the shaping which gives it true resonance and carrying power, as well as agreeable and expressive qualities.

(1) Placing the tongue down and yawning, as in the previous exercise, quietly close the lips over

the parted teeth, and delicately *hum*. Represent this sound by the letter *m* rather than "hm," because there is to be no perceptible escape of breath. By the direct act of the will the vocal chords will start the vibration, which is communicated to all the air chambers, and which will be felt, when the lips are closed, most perceptibly through the bones of the face, at the one extreme, and against the diaphragm at the other. Test the relaxation of all the neck muscles; test also the depression of the tongue by the thumb and finger, as before described. Keeping all these conditions, hum, at first lightly, then with delicately increasing swells, up and down an octave in the middle of your voice.

When the humming exercise is mastered,

(2) Add, in order, these vowels:

oo, as in food, which will be made by the slightest parting of the lips at the center, all other parts remaining as they were;

ü, as in the German word *fühl*;

a, as in great, but better represented in the German word *Scöhn* (ö).

i, as in high, wide, bright.

o, as in noble;

ä, as in far.

These are not, indeed, all the vowel sounds, but they are typical ones, and give, with sufficient exactness for vocal culture, all the elements needed. Practice these up and down the scale; also in the speaking voice, with all sorts of rhythm.

(3) Take lines of *poetry* in different metres and with different types of feeling — the calm, the deep, the gentle, the bright, the lofty. Use also prose of a dignified and noble nature.

It is not to be thought that good vocal expression requires absolutely the maximum of vowel fullness in every syllable. These exercises are given rather as a means of developing the whole capacity of the voice in this respect, any part of which is to be used in any given utterance, according to a wise and moderate judgment as to effects.

The thing to be studiously avoided is any approach toward mouthing. All the vowels are to be free, pointed, easy, round, resonant. In practice considerable prolongation may be required on each vowel element, in order to measure the sound, as well as the sensation accompanying the action which produces it. The student will need to be specially careful that school-room prolongation does not become, in practice, an affected or elocutionary drawl.

Such as the following will be serviceable for technical practice in cultivating purity and resonance: "The Day is Done," by Longfellow; "Thanatopsis," by Bryant; "The Vision of Sir Launfal," by Lowell, especially the "preludes," and Part First.

Vocal Chords.—The generating source of vibration can itself be trained. The elastic action of the vocal chords constitutes what is technically called the "touch" of the tone. Upon this de-

pends the purity, ease, elasticity, and, in some measure, the fullness of sound.

(1) With the oral cavity well opened and teeth slightly parted, but lips loosely closed over them repeat the *hum* in short, detached impulses, but with no emission of breath (m - m - m).

The vibration should be felt, as before, in the face and against the diaphragm; and while each impulse is to be short and instantaneous, there is to be no pressure to produce it. It starts with no perceptible mechanical action. The vocal chords by the sheer act of the will approach each other, closing the glottis, and so give the beginning of vibration. This is the vital element in the touch. The automatic contraction of the lung cells which have been distended in the act of inhalation, will be sufficient to support this beginning of the tone, called the "touch." If all the other conditions are observed, especially those of the chest, there will thus result what *seems* a merely automatic action of the voice. In its finest working, there will be no sensation except that which results from the vibration of the air chambers.

In the healthy voice the vocal chords have almost no sensation. At all events, the jar given to the air chambers and communicated to the more sensitive parts of the frame so greatly transcends any feeling in the vocal chords themselves that the latter is practically nothing.

Practice these exercises most diligently, as upon this depends the ease, elasticity, and freedom,

which should characterize the great bulk of our conversational utterance.

(2) *oo*, as in *foot*; *u*, as in *tub*; *o*, as in *not*. Take these in all possible rhythms, the air chambers being held quiet. A lighted match held before the mouth should not flare, even when these vowels are given with full, strong sound.

(3) Alternately with (2) give the *koo-koo* exercise, to insure liberation of all the neck muscles in connection with the prompt action of the vocal chords.

(4) Sing in *thirds*: do, mi, re, fa, mi, sol, fa, la, sol, si, la, do, si, re, do. Mi, do, re, si, do, la, si, sol, la, fa, sol, mi, fa, re, do. Also this exercise, which employs different skips: sol, do, mi, sol, fa, la, re, fa, mi, sol, do, me, re, fa, si, re, do. [Madame Seiler.]

In connection with each of these and with similar exercises which you can find or invent, put in promiscuously the humming note (m), and the different open vowels, as *oo*, *ũ*, *õ*. After you can give it as a whole and with an easy rhythmic flow, slip in first one and then another of the different tests for the touch or stroke of the vocal chords. Such alternation will prevent the stiffening of throat and jaw, which might result if the attention were kept simply upon the action of the vocal chords.

Articulating Organs.—These, of course, must be elastic and vigorous in their action, to secure distinctness of speech. They must not,

however, be so strained or laborious as to call attention to their action. This would divert attention from the thing said to the mechanical means of saying it. One of the worst forms of elocutionary pedantry is a labored or noticeable articulation. The sounds are chiefly formed, as above described, in the oral cavity. They are shaped and communicated to the outer air by the assistance of the articulating elements; and these must be heard in connection with the vocal elements, and not seem to be a thing outside of the voice: they are a part of the voice.

Each element of articulation must first be trained to individual, independent, free action; and must next be associated with its vowels in such a way that it shall help to shape and point those vowel elements, rather than cover or displace them. This makes it truly *con-sonant*, that is, *sounding with* the vowels.

(1) *The lip stroke for labials.*—Holding the breath quite still, tightly press the lips at the center, then let them suddenly open, making a slight popping sound.

(2) *Lip stroke for w.*—This is made, not at the center, but at the sides of the mouth. Put the lips forward, contracted as for a whistle: hold the breath perfectly quiet, and instantly draw the lips backward. If you do it rightly, you will hear a suction of the air, which constitutes the test. It may sound somewhat like the dropping of water into a deep can. When the technical action is

secured, sing up and down the scale such syllables as: wai, wō, wē, wah. Any blowing upon these syllables will vitiate the whole effect.

(3) *Stroke for f*.—Here the upper teeth are placed on the lower lip, and suddenly parted as in the *p* element. Practice here the exercises given under development of jaw action.

(4) The stroke of the *tip of the tongue*.—Place the tongue firmly against the gum just over the upper front central teeth. Holding the breath, quite strongly press the tongue against the gum and instantly draw it back. The test will be a hollow, popping sound, somewhat like those given by *p* and *w*, though more pointed, and perhaps stronger.

(5) *Initial l*.—Put the tip of the tongue well up on the gum, as in *t*, but instead of drawing it back, move it quickly down, as if removing a sliver from between the front teeth. If the breath is held quiet, you will hear a slight impulse in the air.

(6) *The front, or lingual r*.—This is almost exactly the reverse of *l*; the tongue placed loosely against the front, upper teeth, moves quickly upward against the gum, as if lapping in the air. Here there will be more danger of blowing than upon other elements. In order to secure the clean action of the initial *r*, the breath must be held still; neither must there be any vocalization. You are to hear only the little flap, or beginning of a trill.

(7) *Combine* the above motions in the following list of syllables: pa, ba, ma, fa, ta, la, ra, sa. These

syllables may be taken, at first, *staccato* and quite widely separated, but with no expense of breath upon them. Afterward they may be taken *legato* and quite rhythmically. The rhythms may be varied at pleasure.

(8) Find or make different combinations of syllables, seeking especially those that may present any *special difficulties*. First conquer the difficult element by slow, separate movements of the organ needed to produce that element, centering the will upon that definite, precise, and slow motion: then keeping the attention upon that element, repeat it more rapidly; and finally in rhythms of all sorts, until, as a separate element, there is no longer any difficulty in producing it in any form and with any degree of rapidity. Next couple this with other elements.

Any good treatise on elocution or voice culture will have abundance of such exercises, and it is not thought necessary to give extended examples here.

The matter of consonant action has been thus mentioned, first, to show its place in the general scheme of voice culture, and, secondly, to remind the student that the rhetorical spirit is violated equally by a slovenly and by a laborious articulation.

Abdominal Muscles.—These may be trained to a strong and most flexible action. The importance of the abdominal muscles in vocalization is often overestimated. Perhaps it would be truer

to say that their real office is generally misunderstood. As here used, the term refers to the strong muscles surrounding the abdomen. The principal of these are: (1) the right abdominal muscle, the contraction of which may be observed about the median line of the body; (2) the oblique abdominal muscles, connecting the ribs and the inside of the hip bone, the action of which may be plainly perceived by laying the hand upon the side, the fingers pointing downward in front of the hip; and (3) the transverse abdominal muscle, whose action may be perceived in connection with that of the other two, by placing the hands across the abdomen, the fingers touching, and the wrists lying across the hip bones.

These different muscles in the abdomen may be somewhat trained separately, but practically they work together. In vocalization their action is required usually for one of two reasons:

(1) To make what is popularly called a "support" of the tone. The value of this support is seen thus: when the diaphragm is contracted, as above described, it moves downward and becomes more tense, serving as part of the resonance apparatus, re-inforcing the vibrations started by the vocal chords, much as the lower drum-head reverberates, and augments the vibrations produced by playing upon the upper drum-head. Now in order to be held so firmly in its place as to assist in the vibration, there must be a somewhat firm condition of all the parts below the diaphragm. If the

whole abdomen were absolutely relaxed, there would be a muffy and unresonant action. The degree of contraction in the abdominal muscles necessary for this support is not so great as that required for the violent expulsion of air, as in the cough or sneeze; nevertheless the more moderate action required in vocalization may best be secured by first training these muscles to quite full and vigorous action, and then allowing only the needed part of their strength to be employed.

(2) The second vocal use of the abdominal muscles is:

(a) To sustain the expiration beyond the ordinary point, as in the case of long sentences during which one cannot recover full breath, and

(b) To give a sudden and harsh impulse to the voice.

Both of these uses (2, a and b) are very infrequent in normal utterance. The first use, giving a reasonably firm *support* to the tone, is in almost constant demand in normal utterance. It constitutes a part of the general condition indicated by the term "active chest." There is a flexible, and yet firm condition of the muscles of the entire trunk.

It must be distinctly understood that the abdominal muscles are not to be used to *pump* the tone out of the chest, nor to give, ordinarily, any explosive, nor even expulsive, movement to the tone. They are usually to be so managed as to assist in the deep, full, sonorous, but musical *vibration* of the voice.

The following list of exercises will be sufficient for the development of this part. Some of these exercises can be practiced most profitably in private, rather than in class.

(1) *Take slow, full inspiration*, the abdominal muscles being as completely relaxed as possible, while the diaphragm and the rib muscles (intercostals) contract as strongly as possible. The purpose here is to deepen and broaden the thoracic cavity, or the chest proper. Just at this stage we give the entire attention to the filling of the lungs, and for the moment disregard the action of the abdominal muscles, except to relax them and let them be crowded out of the way by the diaphragm.

(2) *Slowly expel* the air by first contracting the abdominal muscles. This may be felt very perceptibly by laying the hands upon the parts previously described. Toward the end of the expiration, the upper chest itself may be allowed to diminish in size, the ribs falling in upon the lungs. If the expiration has been complete, the whole trunk will have a shrunken or collapsed appearance, but the chest muscles (intercostals and diaphragm) will be passive; and the abdominal muscles will be strongly active; that is, the chest will have *fallen* in, and the abdomen will have been *drawn or pushed* in. Repeat these two exercises, in alternation many times, observing and measuring by sensation, the action of both inspiratory and expiratory muscles.

(3) Lie upon the back or sit reclining easily.

a. *Depress* the *diaphragm* and abdomen, the diaphragm muscle being the active, and the abdominal muscle the passive.

b. *Contract* the *abdominal muscles*, allowing the diaphragm to relax; (b) will exactly reverse the action of (a). Repeat (b), this time singing or speaking a *staccato* note, *ah* or *oh*. You will perceive that with the contraction of abdominal muscles and relaxation of diaphragm you have produced a breathy and unsubstantial sound.

c. *Contract* the *diaphragm muscle*, allowing the abdomen to relax as in (a), this time singing or speaking a *staccato* note, *ah* or *oh*. Now you will observe that the breathiness has departed from the tone, and yet the sound is not as firm and resonant as it might be.

d. Slightly contract the muscles, first *separately*, that is, diaphragm and ribs being active, while abdominal muscles are passive, and *vice versa*; and second, contract both *together*; that is, let there be a firm holding down of the diaphragm and holding out of the ribs, and at the same time a moderately firm contraction of the abdominal muscles; not amounting, however, to a rigid or violent action. This united effort of pectoral and abdominal muscles will give the best condition for firm and easy vibration of tone. Now

e. *Sing and speak vowels* *ōh, ah, ā, ē, ai, ou*, etc., keeping the simultaneous contraction of the thoracic and abdominal parts. If this is done moderately, it will soon induce a most comfortable

condition of the whole body; a condition combining a healthful, animated, reasonably active state, with a sense of quiet and repose.

The recumbent or reclining position has been assumed for the purpose of more minute and separate study of the muscles of the trunk; as the attention can be directed to these parts best when all the other parts of the body are perfectly relaxed. Now, having learned the delicate measurement of these body muscles,

(4) Stand, or walk quietly, singing and speaking the tones as above directed. Add short *sentences* in different moods, but always within the sphere of *normal* utterance. Carefully measure the general sensation accompanying this consentaneous action of all the parts.

(5) *Hold* the singing tone during one breath. Run up and down the scale to one breath. Sing all the syllables, do, re, mi, fa, sol, la, si, do, upon each degree of the scale, ascending upon one breath and descending upon another. Now try all these eight syllables upon the sixteen notes; that is, ascend and descend to one breath. This will give sustaining power for long passages.

(6) Practice the "*calling tone*." Use words of military command and other shouting passages. In this be very careful that there is no straining or grating upon the throat. The action of the voice must be just as easy as in mild conversational utterance. There will be only fuller and broader action of the chest and abdomen. This broader

action will give you somewhat the feeling of comfortably stretching the muscles. There will be no jerking, no violent contortions.

(7) Practice full and sustained *declamatory* passages. For the purpose of technical development, even the rhetorical sense may be temporarily forgotten. Make the voice carry, during long periods, as if you were speaking to an out-door audience, or to a person across a field. In this avoid monotony of inflections and of cadences. Let the intonation be natural. The voice must be evenly sustained, deeply sonorous, and somewhat slower than in ordinary speech.

It must be remembered in connection with all the exercises suggested in this chapter, that each element is first to be separately mastered, and then employed in connection with the other elements of vocal action. During the process of separate study and mastery, there will often seem to be an exaggeration of the element under consideration. Do not be disturbed by this. In actual use, one part will so balance and supplement another that the united effect will be simply normal, comfortable, and easily efficient.

CHAPTER XIII.

CRITICISM.

In all that has been given in this volume in the way of tracing principles of utterance and measurement of thought, and in the way of suggestion as to means of expression and technical development, the purpose has been to assist in the practical art of vocal interpretation. An art product has its final test in a discerning criticism. The art student should himself become a capable critic. The spontaneity which has been insisted upon is not antagonized by proper criticism. It is rather regulated and directed by the principles of criticism, to which art is naturally amenable.

Criticism ought to mean intelligent, thorough, and candid judgment. Practically, it too often means mere fault-finding.

Criticism may be divided into two classes:

1. Popular, expressing a general approval or disapproval, with no well defined or scientifically determined judgment as to the merits of the work. It is a sort of feeling that the effect is right or wrong because it agrees with or differs from a preconceived standard, or simply because it pleases or displeases the critic.

2. Technical or scholarly, the expression of a *specific judgment* from which personal taste and

feeling are largely eliminated. Such judgment is based upon *definite knowledge* of the constituents of thought and of expression, and upon a trained ability to discern whether the one justly embodies the other. It studies the thought from the writer's and speaker's point of view, rather than from the critic's personal view, recognizing the individuality of the speaker as an important element in the problem.

Individuality in reading and speaking.—

In what has been said it has not been intended to erect any absolute or mechanical standard of expression. The elements that have been treated are always to be *adapted to the individual*, and always to be modified by personal properties, as temperament, natural voice, form, etc.; and also by special circumstances, as relations of speaker and audience, occasion, and particularly the *purpose* in the utterance.

Moreover, all the elements of expression represent *relative* effects, not absolute. People differ in their conception of thought, and consequently must differ in utterance. One is naturally calm, simple, and unimpassioned; another naturally sees things in sharp contrast; while a third inclines to state fact or argument with great energy; and a fourth can never dissociate thought from emotion.

To say that all these must speak alike, would be an attempt to destroy the very charm of speech, which is the expression of the *individual's apprehension of the thought*, or, the thought as measured

by the communicating mind. Scarcely less absurd would it be to assume that a person naturally deliberate, needs no quickening of the other elements; or that one naturally intense and energetic should always employ force; or that a naturally emotional person should forever be showing his feelings.

Every one needs such *broadening* and *symmetrizing* as may be gained from a discerning study of the *Moods of Utterance*. Some need this much less than others. Such are naturally versatile, responsive, and well balanced. But this very versatility—a special gift to the few—is to be sought by the many through broad culture.

The same is true in matters of physical endowments and acquirements, as voice, bodily bearing, action. No one can gain much by imitating another, or by seeking to acquire the same flexibility or elasticity of vocal action, the same volume of tone, or the same grace or fullness of gesture. But, while not to be imitated, all these *may be emulated*, provided only that one follow nature, and carefully preserve his own individuality.

The same is true of the *special elements of expression*. There is no absolute length of pause, or degree of quantity; there is no arbitrary scheme of inflections or melodies which all are to use alike in all cases; nor is the degree of quickness of impulse, or intensity of pressure, or fullness of swell, the same for all. One may express feeling

sufficiently with very slight variation of quality, while another will need to make the differences quite marked. In one, the least gesture is sufficiently expressive, while the same amount would render another speaker stiff and constrained. Then too, men will always differ as to the amount of deliberation needed in a given case; as to what may be assumed, and what needs to be insisted upon; as to when and how feeling may properly be expressed. Yet within the limits of the most jealous individuality, there are to be found these *relative measurements of thought-properties*, and their corresponding exponents in elements of tone and action. All these may be studied, not only without detriment to individual freedom, but even with positive gain; for through these each one may find his own way into the fullest, most varied, most natural expression of which he is capable.

We may notice, first:

Objective Properties of Delivery.— These will be, first of all, the *mood*, as deliberative, discriminative, emotional, or energetic. One must judge whether the speaker or reader has apprehended rightly the general purpose of the article or passage, and must sustain his criticism by specific *reasons*. These reasons will be based upon the recognized laws of thought as related to delivery.

After judging of the moods in general, and of the means by which they are expressed, as movement, key, melody, interval, general quality, general

force, notice *particular applications* of pause, quantity, inflection, quality, and stress. If pauses are too frequent or too infrequent, too long or too short, *show why*. If a rhetorical pause is overlooked, point it out, suggesting *what additional implied thought* might have been recognized, and why. If an inflection is wrong, let that appear by showing what it is in the sentence or context that demands "incompleteness," "completeness," or some composite form. If stress has been wrongly applied, show why "abruptness," or "insistence," or "enlargement" was needed. If qualities do not seem appropriate, show specifically *why* *orotund* is demanded, or *guttural* excluded. Do the same as to gesture.

Criticism may notice also :

Subjective Properties.—Be ready to point out the success or failure of the speaker in self-control and repose ; in appreciation of subject and occasion ; in animation and enthusiasm. Note his attitude toward the audience. Judge as to how well the speaker has preserved his individuality. Detect imitation, affectation, and all unnatural effects. Give some practical suggestions as to personal peculiarities or tendencies in voice, action, facial expression, position, pronunciation, or any unpleasant mannerism.

The two fundamental things here, as in the study of one's own delivery, may be: **Purpose** and **Paraphrase**. The purpose must be made the basis of criticism, as it is of interpretation ; and the

paraphrase may be employed by the critic in explaining his positions, just as it may be used by the speaker himself in reformulating the thought preparatory to utterance. If the criticism is given *viva voce*, as in case of teacher and pupil, or of general class criticism, or conversation, the critic may ask the criticised to justify his rendering by paraphrase or restatement.

It is always to be remembered that the object of criticism is neither fault-finding nor flattery, but the expression of a judgment, unbiased and broad. It seeks to be useful to the one criticised, to the critic, and to listeners. The soul of true criticism is helpfulness.





LIBRARY OF CONGRESS



0 027 211 390 7